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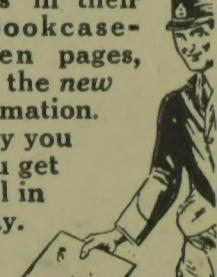
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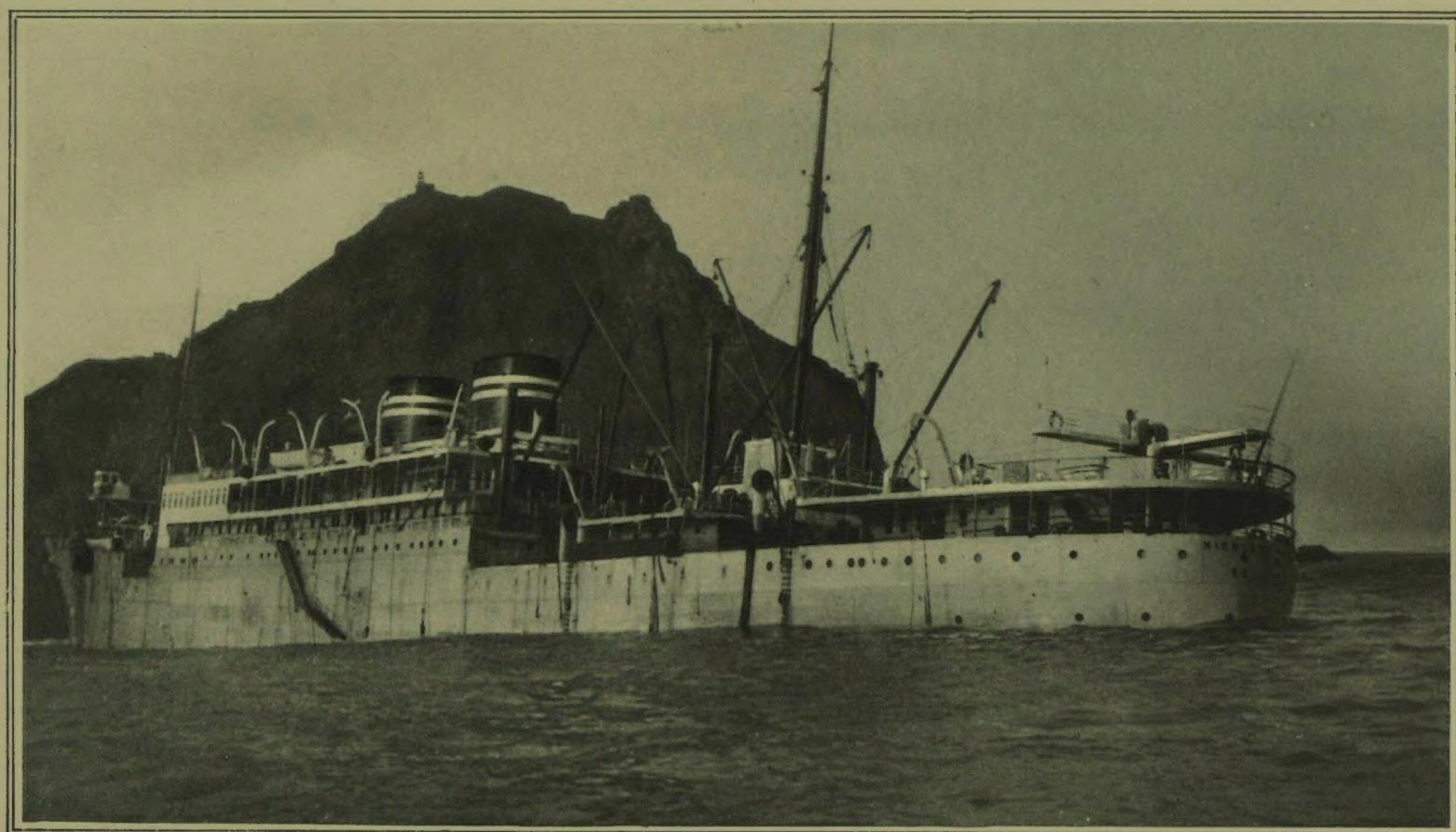
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SATURDAY, NOVEMBER 29, 1930.

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A BRITISH LINER WRECKED OFF PORTUGAL: THE "HIGHLAND HOPE" ON THE FARILHOES ROCKS, WITH A LIGHTHOUSE SEEN BEYOND, AND (BELOW) SEAS BREAKING OVER THE DECKS.

In the early morning of November 19, during a dense fog, the new Nelson motor-liner, "Highland Hope" (14,129 tons), bound from London to Buenos Aires, ran on the rocks off the Farilhoes, near Peniche, on the coast of Portugal. The Farilhoes lighthouse was said to be not working, owing to an explosion, as announced some months ago. The ship's

officers and crew acted with great coolness. All the passengers (519) and crew (145) were landed in the boats, towed by Portuguese fishermen, who gave invaluable help. One Spanish emigrant was injured and died later in hospital. Among the passengers was Mary Duchess of Hamilton. The British Ambassador at Lisbon expressed thanks for all the assistance given.



BY G. K. CHESTERTON.

IN connection with the Imperial Conference, as I understand, several of the representatives, including those of the Irish Free State and one at least of the Dominions, demanded that the question of national or international status should be considered before the problems of Imperial economics and supply. This is interesting, for it represents either the last appearance, or the first of a new series of appearances, of the old purely political ideal. I mean that the men of the eighteenth and early nineteenth centuries were proud of thinking that citizenship came before economics; or, as they would have put it, that freedom was more sacred even than food. I am not now debating the wisdom of this order of topics in the present case. But I think it a good opportunity for pointing out something that was really good and is largely forgotten. People talk as if the purely political ideals of Jefferson or Robespierre, of Fox or Grattan, were a mere aristocratic ignorance of social and economic problems. But that view is not fair, for it leaves out the fulness of their positive passion for freedom. Grattan did not cant when he said that the Irishman might be in rags, but he should not be in chains. Grattan was not a brute, and would warmly have agreed that the Irishman had better not be in either. But he was not altogether wrong in thinking that while the Irishman was in chains he could never get rid of the rags, or that even while he was still in rags he might resist the re-imposition of the chains.

The truth is that, if the old reformers thought too much of political and too little of social reform, it is equally true that the social reformers think far too little of the political. There is nothing more sharply needed in England just now than a clearer theory about the Citizen. If we do not have it, the old pagan division will return, if not in theory at least in practice. If we do not have the theory of the Citizen, we shall again have the practice of the Slave. And that relapse into paganism will be concealed and confused by the fact that the Slave may actually be better off in a purely social sense, in so far as that means a purely economic sense. For instance, all decently humane people are now agreed that our servants ought to have, and ought always to have had, a greater amount of rest and recreation. But, in the very right and necessary fulfilment of that duty, some of the older and more intellectual duties may be too easily dismissed. The Citizen has liberty; the Slave can have only leisure. The definition of the duties and rights of the citizens is really very necessary, lest they should come to be confused with the mere obedience and the mere holidays of a population really regarded as servile. The old Republicans were not wrong because they carried out a political theory, but because they did not carry it far enough; because too many of them claimed to be democrats while really remaining aristocrats. They were not, as their stupider critics say, too logical; they were rather only too tolerant of their own illogicality. Jefferson believed in citizens and owned slaves. He was in a false position; he knew it and he even said so. But he was in some ways in a better position than the despotic

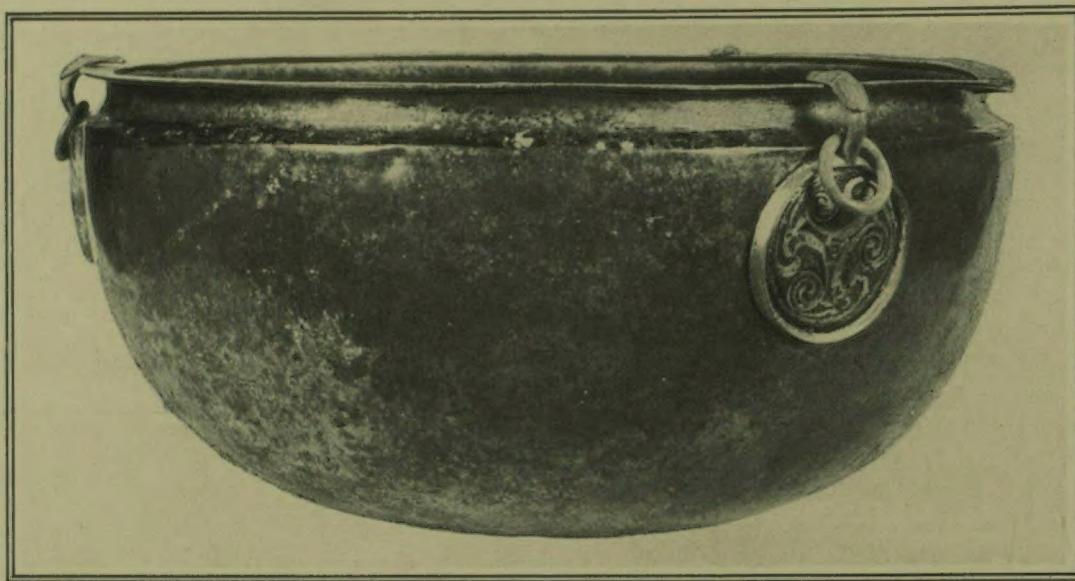
social reformer, who wishes to own all citizens as if they were slaves.

If Jefferson's countrymen had remained as theoretical as Jefferson, they would, in the long run, have been much more practical than Jefferson. They would have been too practical, for instance, to involve themselves in an impossible tangle of tyranny like the thing called Prohibition. The Prohibitionists prided themselves on the argument that Prohibition was practical, with the result that it is now a practical joke. If you had suggested Prohibition to Jefferson, he would have instantly, and even furiously, refused it, on theoretical grounds; he would have called it an insult to his particular principle, that

to judge of the exception. It acts on the widest and wildest generalisations, and yet seems to have no power to generalise. It puts the heaviest weights upon authority at the very time when authority is weakest. The State has most omnipotence at the moment when the statesmen have least influence. It forgets all about the theoretical definition of the citizen, with the result that it leaves everything to the practical power of the politician. And yet it trusts the politician at the very moment when it distrusts the politician. If we went back to the wildest theoretical visions of the Jacobins or the Levellers, we could hardly find things more unworkable than they are under the opportunists and the compromisers. The same problem that is found in

individual independence is also found in national independence. Between the old national appeals and the new international appeals, nobody really knows where he is. At any moment a man may be betrayed into betrayal. He may commit a sort of accidental treason to everything, because he has never been taught any theoretical loyalty to anything.

The Irish and the other representatives will probably be blamed very much for beginning at the theoretical end, when so many other practical politicians are supposed to be pursuing practical ends. It will be very easy to taunt anybody with neglecting the urgent human problems of unemployment or the price of food. But I, for one, shall not blame them; at any rate, I shall not blame them merely for putting their own principles, true or false, before the practice of other principles, or the more common sort of practice which has no principle at all. If their principles are false, it is well that they should first be exposed as false principles. Then we shall not have the endless modern muddle that follows on the hasty swallowing of principles without even asking if they are false or true. We shall have less of that heartrending misunderstanding, less of that merely bewildered hatred, which arises when a man is regarded as a traitor to one country while he regards himself as a patriot in another. The practical questions will be none the less practically discussed afterwards because



AN ARCHAEOLOGICAL PUZZLE: A "SAXON" BRONZE BOWL (WITH ENAMELLED ESCUTCHEONS HELD BY SWAN'S-BILL LOOPS, AND OTHER ENAMELS) FOUND IN A GRAVE IN "OLIVER CROMWELL'S BATTERY," WINCHESTER.

This bowl, the first of such "Saxon" bowls with enamels to be discovered in almost perfect condition, was found during the August excavations of the Hampshire Field Club and Archaeological Society in the two-acre earthwork known as Oliver Cromwell's Battery, 1½ miles south-west of Winchester. Mr. W. J. Andrew, F.S.A., showing it at a meeting of the Society of Antiquaries at Burlington House, stated that it was discovered in a grave with the skeleton of a young man whose arms had rested round it; and placed its date as probably about or before 550. The purpose of such bowls is a mystery. It has been suggested that they were hanging lamps or were hung in halls to contain valuables; that they were filled with a clear liquid, which would disclose the enamels, and hung as ornaments; that they were hung as altar decorations; and that they were used to contain holy water. The specimen in question is almost a foot across.—[By Courtesy of the Hampshire County Council.]

every man is endowed by his Creator "with a right to life, liberty and the pursuit of happiness." The practical Prohibitionists would probably have regarded this as absurdly theoretical, but it would have saved them from something which in practice is much more absurd. Jefferson's own private anomaly, of keeping men as slaves and proclaiming men as free, was nothing like so gigantic a joke as that which is now written in large letters all across the United States: the condition in which the bootleggers insist on keeping a law solely for the profit of breaking it.

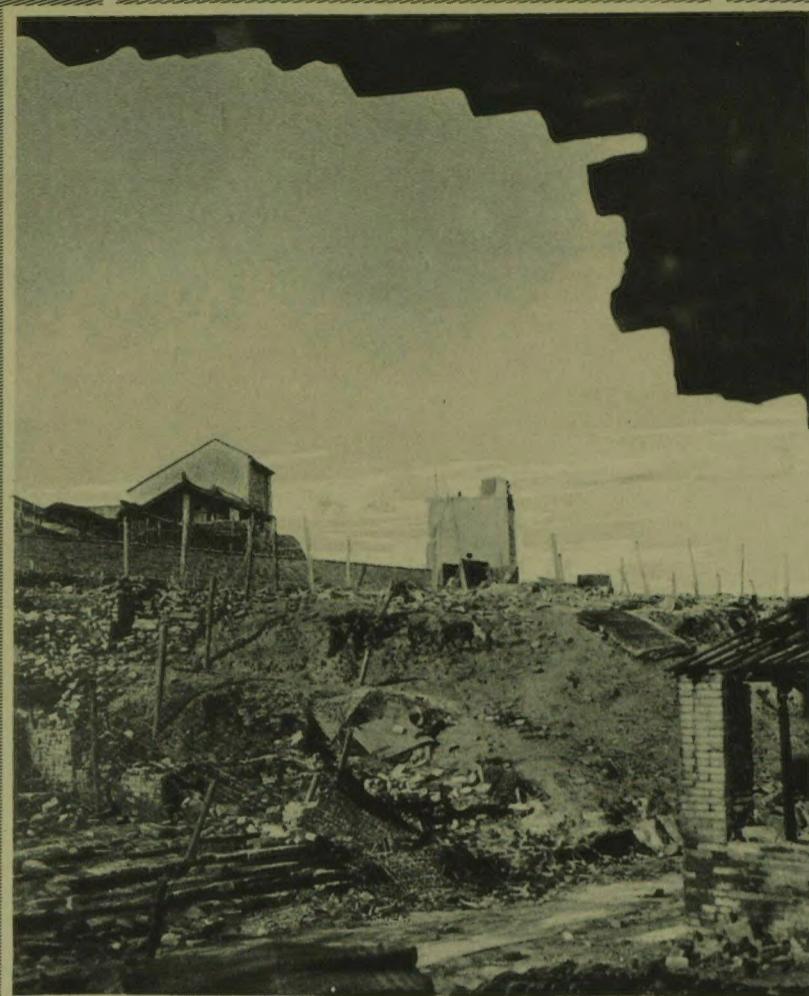
I should be more impressed with all this modern worship of practicality if I had ever seen it lead to anything very practical. It seems to me more and more to specialise in the impracticable. It is always producing things like Prohibition, which men first establish, then discover to be intolerable, and then discover to be irrevocable. It arms the State with all sorts of extensive and extraordinary powers, and then finds that it has no general rule, even in order



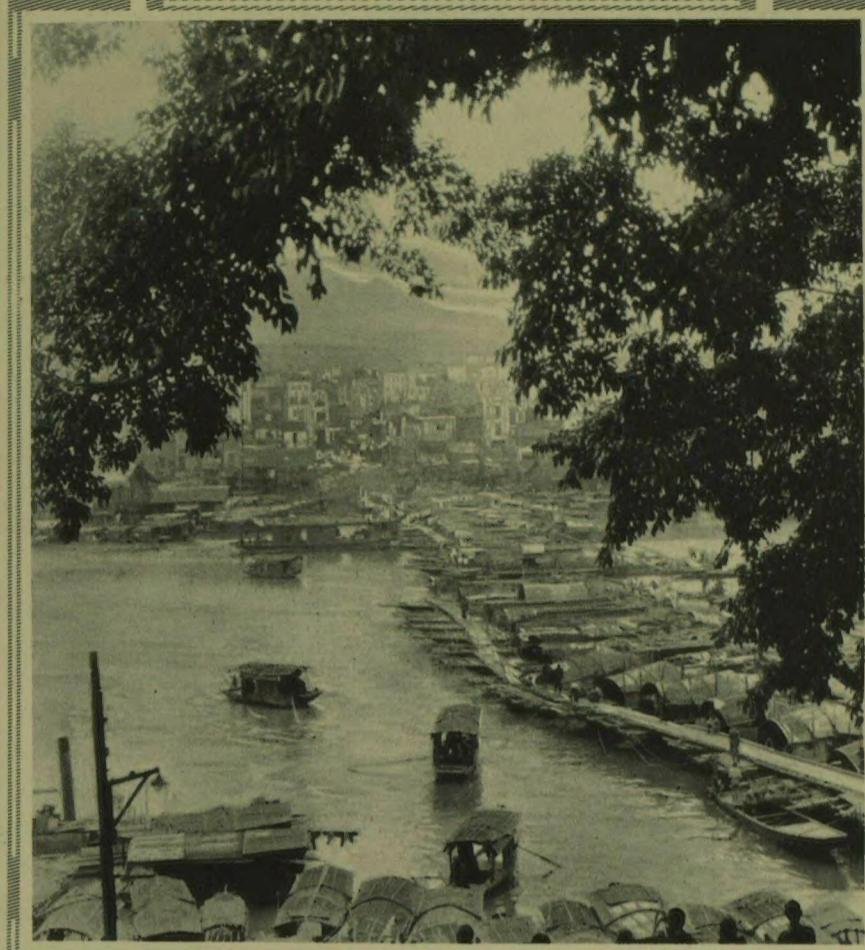
THE WINCHESTER BOWL: THE ENAMELLED DESIGN ON THE INNER SURFACE OF THE BASE.

there are some practicable principles of discussion; and the citizens of the State will find their food and employment more securely, in the long run, if they know what is a citizen and which is the State. For in a civilised community all these things depend on the acceptance of invisible and intellectual things, and a general theory of order precedes any particular experiment in law. We have had about enough of the purely practical politician. He has been tested by his own test; he has been tested in practice. The opportunist has had his opportunity. And the opportunist has by this time lost so many opportunities that the world may well return to what may be called, in a newer and nobler sense, the intellectual. For it is only the right sort of intellectual who can be truly said to know his own mind.

CHINA'S PLAGUE OF CIVIL WAR: THE SIEGE OF NANNING.



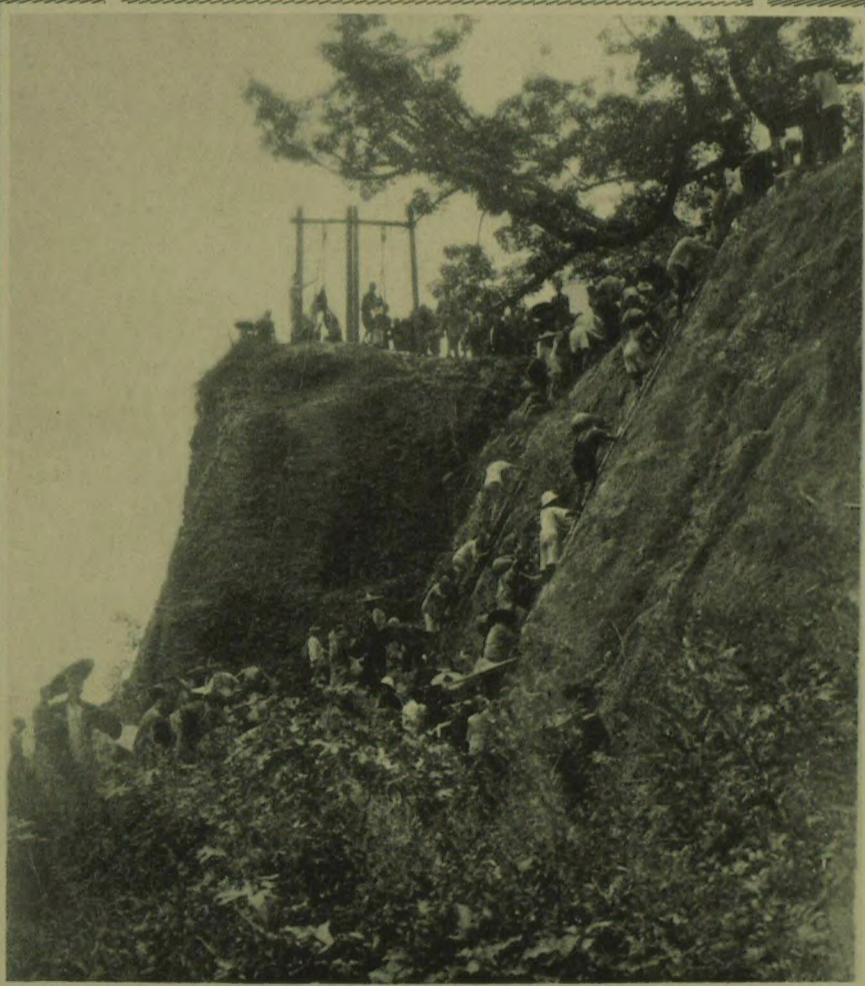
AT THE BESIEGED CAPITAL OF THE PROVINCE OF KWANGSI: THE RAZED AREA OUTSIDE THE SOUTH GATE OF NANNING, WITH A NEW DEFENCE WALL AND MACHINE-GUN TOWER IN THE BACKGROUND.



THE CANTONESE BASE OF OPERATIONS AGAINST NANNING: A PICTURESQUE VIEW OF THE MILITARY PONTOON-BRIDGE CONSTRUCTED ACROSS THE CASSIA RIVER AT WUCHOW.



AN ANTI-BRITISH POSTER HUNG ACROSS A STREET: BRITAIN REPRESENTED AS HALF-MAN, HALF-TIGER, BRANDISHING A BLOOD-STAINED SWORD OVER A PILE OF SKULLS.



AN INTERVAL IN THE PROTRACTED SIEGE OF NANNING: COOLIES CARRYING A SUPPLY OF PROVISIONS INTO THE CITY OVER THE OLD EAST WALL DURING A THREE DAYS' TRUCE.

These photographs, just to hand from Wuchow, in the province of Kwangsi, Southern China, illustrate the chaotic conditions of civil war. Writing on October 15, our correspondent says: "Nanning, the capital of Kwangsi, was besieged by 20,000 Yunnanese troops on July 22 and is still holding out. It is defended by 5000 Kwangsi troops, remnants of the Ironsides and Wong Shao-Hung's men. The Central Government (at Nanking) is determined to exterminate these so-called rebels, and Chiang Kai-shek gave orders that the city must be taken at all costs. Troops, gun-boats, and aircraft were sent up the West River from Canton to help the Yunnanese forces. The city, however, is very strongly fortified, and was originally surrounded by 40-feet-high walls. About two-thirds of these massive defences now remain, but in the gaps an elaborate defence system has been constructed, consisting of a thick stone wall 20 feet high, giving enfilading fields of fire. Outside it houses have been razed for 40 yards and two lines of wire constructed—one barbed, the other electrified. At intervals of 50 yards are machine-gun emplacements, in squat towers. Five 3-inch guns are mounted on the old walls. The city has been bombed practically every day by

aeroplanes from the Cantonese aerodrome. The deaths, mainly among the civil population, from bomb explosions are computed at 600. Mutiny among the troops occurred and many innocent persons were shot. The people are on the verge of starvation, and disease is rampant. In desperation the defenders of Nanning appealed to the Reds (Communists), who replied with arms and troops. The British Mission Hospital at Nanning, of which I am in charge, was kept working at full pressure to cope with wounded of both sides, but suffered so badly from shell-fire, casualties actually occurring in the crowded wards, that it became untenable, and, after transferring to improvised premises, we were finally forced out altogether when the city turned Red."

THE WORLD OF SCIENCE.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

DOGS, donkeys, and dormice we all know something about, but, in the case of most of us, not really very much. We just accept them for what they are. That is the pity of it. A little healthy curiosity concerning them would reveal so much that is really worth

echidnas evidently do not need eyes to find their prey: they trust to scent. Hence, from lack of use their eyes have become vestigial.

What, then, is their prey? In the main, at any rate, they are ant-eaters, and to this end the front claws have become enlarged to dig out their victims; while the muzzle has become drawn out into a tube, to accommodate a long thin tongue coated with a sticky saliva, so that when thrust amid a horde of ants it can be drawn back into the mouth covered with struggling and protesting victims. A precisely similar mouth, it is to be noted, has been developed by the South American ant-eater, a creature not in the remotest degree related to the echidnas. But in this animal, though the front claws are also of great size, they differ conspicuously in that they are normally, except when used for digging, carried bent back under the sole of the foot. This is really a very remarkable arrangement, for which, so far, no explanation is forthcoming. Investigation may show that this singular feature is due to the character of the ant-nests they have to dig up. Or it may, on the other hand, be due to a different mode of response to a similar mode of use. That is to say, digging has reacted on the fore-paws differently

American ant-eater have also lost their teeth. And the same is true, again, of that extraordinary scale-covered mammal—though the scales are modified hairs—the African manis, which is also an ant-eater, catching its victims by means of a long, worm-like, saliva-coated tongue. But in this animal the snout, though cylindrical, is much shorter than in its South American relative or in the echidna.

Some authorities will assure you that this long snout and the long tongue have come into being by the action of "Natural Selection," whereby those with the longest snouts and the longest tongues in each generation secured the most food and starved out their rivals. There is another interpretation, to my thinking. It is this: that habit precedes structure. When these several animals discovered that ants were palatable, they had neither long snouts nor long tongues; but they caught ants easily enough to satisfy their appetites. They can do no more to-day. But the constant use of the tongue and jaws, in one definite and restricted series of movements, gradually changed their shape, which was determined by the dynamics of these movements.

As touching their spines: presumably they have been developed to serve as a defence against their enemies. These to-day may be less numerous and less formidable than ages ago. But it is curious that they should be so short in the Tasmanian species as barely to appear beyond the fur, since, till a few years ago, it had to live with that ferocious animal, the Tasmanian devil. Against this, which it must frequently have encountered, one would have supposed long spines would have been necessary. Another feature of this "armature" is the relative fewness of spines as compared with other species. The New Guinea (Fig. 3) and Australian species have longer spines, and they are more numerous. That these are only greatly enlarged hairs may be seen by examining the head, limbs, and belly of these animals, where what we may call spinous hairs are plentifully mixed with fur.

The Australian species (Fig. 1) has the longest spines of all. Is this because it has the greatest need for them as weapons of defence? Or have these spines another inciting cause? There are some species of mice which have the hairs of the back transformed into small spines, but it is hardly likely that these can afford them any effective defence against mouse-eating foes. Perhaps some of my readers who have the good fortune to live in the neighbourhood of these animals can throw some light on the matter, or may be induced to make the attempt of studying their ways and movements in a state of freedom.

I pass now to a still more important feature of the echidna, one which it shares only with the famous duck-billed platypus, or ornithorhynchus. Unlike all other mammals, these do not produce living young, but lay eggs, like birds and reptiles, from which the young are hatched. In these animals, then, we have a living link with the reptiles, from which, as we know, the mammals derive their descent. The egg, as soon as laid, is transferred by the mother to a pouch, like that of a kangaroo. When the youngster is ready to emerge, it breaks its way out by means of an "egg-tooth" on the snout, just as young birds do. When it grows too large for the pouch, it is deposited in a burrow, but it returns to the pouch, when hungry, for its diet of milk; since the echidna and the platypus agree with all other and more familiar mammals in this, that they suckle their young.

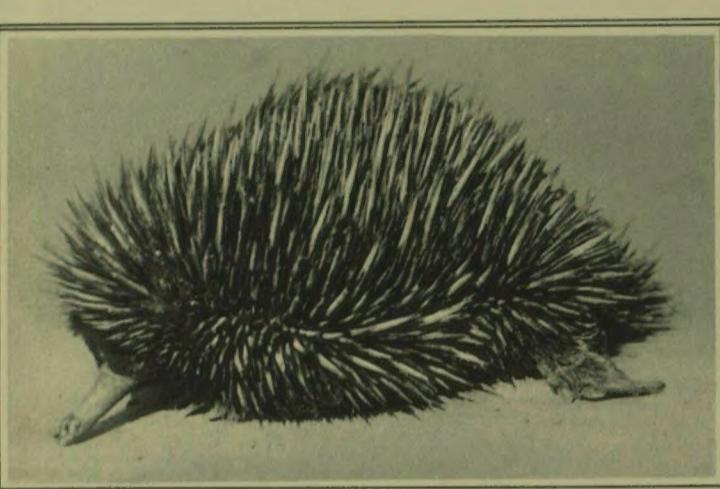


FIG. 1. THE AUSTRALIAN ECHIDNA: A SPECIES WITH A PROFUSE GROWTH OF SPINES.

The spines are conspicuous for their great size, and entirely conceal the fur. The toes of the hind-feet, it will be noticed, are directed backwards. The snout is short and tubular.

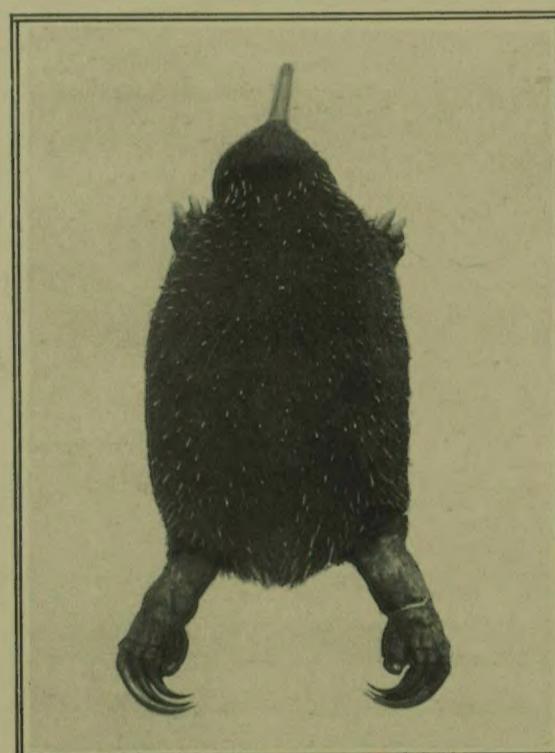
Photograph by D. Seth-Smith.

knowing, since it would help to enlarge our views as to our own place in the wonderful world we live in. For we also are animals, and kin to "the beasts that perish." Man owes his superior place in the animal kingdom to his higher intelligence and his ability to think, though there are exceptions to this rule. But, be this as it may, he has, by virtue of his more subtle brain, acquired a fairly intimate knowledge both of himself and these "beasts that perish."

I am alluding, of course, to what has been discovered in regard to the different types of animals—whose name is legion—their habits and haunts, the shifts for a living they have been obliged to make, and the adjustments in regard to the structure of their bodies that these "shifts" have brought about. Some of these are associated with conditions so remote that we can only interpret them with difficulty, since many of the connecting links in the chain of evidence are lost. Even so, I may be asked, does it really matter? There are other much more important things to engage our attention. But that is only the comment of those who have never enjoyed the thrill that follows the realisation that we can, so to speak, put our fingers on the throbbing pulse of Life; that we can see miracles happening all day long, if we will but use our eyes and concentrate our attention. The trained eye doubtless sees most and can interpret best, but we can all get a view of what is happening around us if we will but take a little trouble.

My thoughts were turned into this channel by the announcement that Lord Rothschild, who won his spurs among men of science many years ago, has just presented an echidna, or spiny ant-eater, to the "Zoo." For the echidna, though practically unknown save to the zoologist, is one of the world's most interesting animals, as I hope to show. But, before I proceed, let me remark that there are at least three species of these wonderful animals, all belonging to that home of ancient types of birds and beasts, the Australian region. Perhaps the most primitive of the three is the Tasmanian echidna; the second is a native of Australia; and the third of New Guinea. They are weird-looking creatures, and their furry coats, in two species, bristle with great spines, like porcupine-quills, but shorter. But in the Tasmanian species these spines are short, and almost concealed by the fur (Fig. 2). The feet give the creature a crippled appearance, so strangely are the hind-toes twisted backwards, while the front toes are armed with great digging claws. Finally, the muzzle has been drawn out into a long tube resembling a bird's beak.

Creatures so queerly fashioned must have an unusual life-history. They have; and much of that history is hid from us because their habits are nocturnal. And, on this account, only a favoured few will be able to see the new specimen, and its companion presented by Lord Rothschild some seven years ago; for they will spend the daylight hours in dreamless sleep. Visitors who desire to see them must get a keeper, if he may, to drag them, grunting and hissing, from their beds. It seems strange that any animals should shun the daylight, and the joyous warmth of the sun. But this they never see. As a consequence, the eyes have degenerated to mere vestiges. Perhaps it would be more accurate to say partly as a consequence, because nocturnal animals often have extremely large eyes. But the



2. THE TASMANIAN ECHIDNA: A MARSUPIAL ANT-EATER WHICH, LIKE THE DUCK-BILLED PLATYPUS, LAYS EGGS AND SUCKLES ITS YOUNG.

Unlike the Australian echidna, the Tasmanian has its spines very short—scarcely, indeed, projecting beyond the fur, and sparse at that. It is characterised by its enormous hind-claws and by its tubular snout, which is conspicuously long (though fore-shortened in the above photograph).

in the two types of animals. We see the same thing in regard to the burrowing paws of moles belonging to different genera, and in the case of that singular creature, the "marsupial mole" of Australia, which, as its name implies, has no ties of blood with the true moles.

But, in spite of the intensive adjustment to a diet of ants, the echidnas are said also to eat worms and grubs. These, doubtless, they have discovered to be good to eat through their digging operations in search of ants. But they too must be seized by the tongue, for the mouth is but a mere slit, through which the long worm-like tongue is thrust. Another consequence of this ant diet is to be noted. From lack of use, the teeth have vanished. In like manner, the jaws of the South



FIG. 3. THE NEW GUINEA ECHIDNA: A SPECIES WITH SMALL SPINES AND HIND-TOES TURNED BACK.

As in the Tasmanian species, the spines are small, sparsely distributed, and almost concealed by the fur. But the snout is much longer, and shows the nostrils at the tip. The small eye, and the fold of skin over the forehead, are noteworthy. The backward direction of the hind-toes is very marked.

Photograph by D. Seth-Smith.

THE INDIAN LION: A RARE TYPE PERHAPS DECIMATED BY TIGERS.

PHOTOGRAPHS BY ARTHUR S. VERNAY. BY COURTESY OF THE AMERICAN MUSEUM OF NATURAL HISTORY.

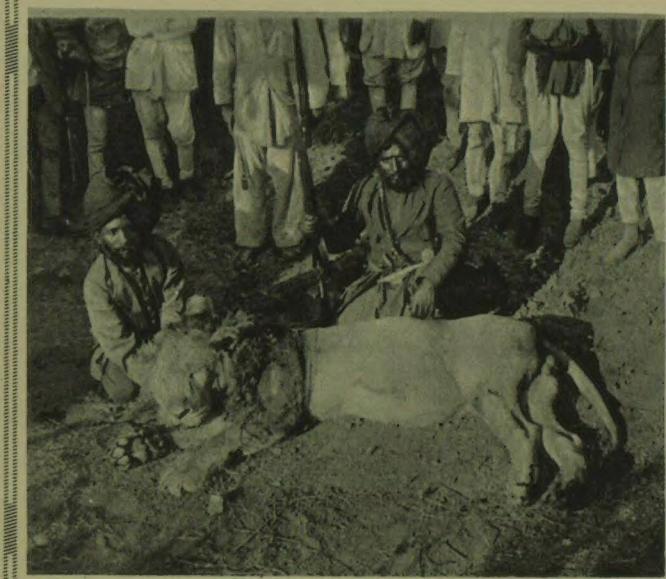


A PAIR OF INDIAN LIONS RECENTLY SHOT IN THE GIR FOREST, JUNAGADH, THE ONLY REGION IN INDIA WHERE A REMNANT OF THE SPECIES STILL SURVIVES: AN INTERESTING NEW GROUP IN THE ASIATIC HALL OF THE AMERICAN MUSEUM AT NEW YORK.

TYPICAL LION COUNTRY IN INDIA, VERY LIKE THAT OF KENYA AND TANGANYIKA IN AFRICA: PART OF THE GIR FOREST, PROVINCE OF KATHIAWAR, WHERE THERE ARE NO TIGERS.



VERY SIMILAR TO THE LIONS OF AFRICA: A FINE SPECIMEN OF THE INDIAN LION, OF THE TRUE ASIATIC TYPE, NOW ALMOST EXTINCT, SHOT NEAR JUNAGADH, IN THE BOMEAY PRESIDENCY.



When Indian elephants in the Lord Mayor's Show attacked a mascot "lion," surprise was expressed that they should have recognised the foe of their African cousins. It was pointed out, however, that lions were once frequent in India. "It is only in the Province of Kathiawar," writes Mr. Arthur S. Vernay, in "Natural History" (the magazine of the American Museum), "north-west of Bombay, that the true Asiatic lion can still be found. Even there it exists only in the Gir Forest, an area of 400 square miles in the State of Junagadh. It is only a question of time before the lion will disappear even from this district, though at present it is closely protected. The number is roughly estimated at 200.

In earlier times the lion was comparatively common in India as far down as the Central Provinces. It may be that the extermination of lions throughout this part of India is due to the tiger. It is a well-known fact that in combat the tiger invariably defeats the lion. The tiger is not only more cunning, but is also a heavier animal. The fact that the tiger does not exist in Kathiawar may be one reason why the Indian lion's final stronghold is in Junagadh. The pair in the upper photograph were shot, by special permission of the Nawab, for the American Museum of Natural History, by Mr. A. S. Vernay and the late Colonel Faunthorpe. The exhibit belongs to the series illustrated on pages 962 and 963 in this number.

A SPLENDID COLLECTION OF INDIAN FAUNA
OPENED IN THE AMERICAN MUSEUM.



FOUR-HORNED ANTELOPE AND INDIAN SMOOTH OTTER: A HABITAT GROUP IN THE NEW ASIATIC HALL OF THE AMERICAN MUSEUM OF NATURAL HISTORY AT NEW YORK.



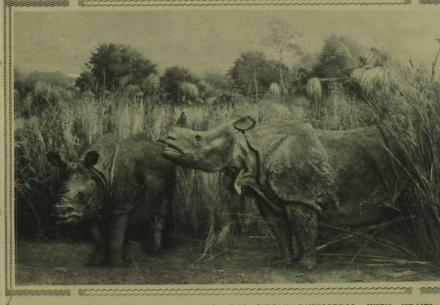
THE GROUP OF BANTING: A PAIR OF WILD OXEN TAKEN IN LOWER BURMA ARRANGED IN A GLADE OF BAMBOO, THEIR TYPICAL SURROUNDINGS, IN A NATURAL STATE.



THE INDIAN BISON, OR GAUR: A PICTURESQUE "HABITAT GROUP" IN THE VERNAY-FAUNTHORPE HALL OF SOUTH ASIATIC MAMMALS IN THE AMERICAN MUSEUM OF NATURAL HISTORY.



THE SAMBAR STAG AT BAY: A DRAMATIC GROUP SHOWING THIS NOBLE ANIMAL ATTACKED BY WILD DOGS, AND LIFTING HIS TERRIBLE FORE-FOOT TO STRIKE AT HIS TORMENTORS.



AN "ARMOUR-PLATED" PACHYDERM: THE INDIAN RHINOCEROS, WITH HEAVY FOLDS OF SKIN ABOUT THE SHOULDERS—A GROUP REALISTICALLY POSED IN A BAMBOO JUNGLE.



THE LORD OF THE JUNGLE WITH HIS FAMILY: A MAGNIFICENT GROUP OF TIGERS—THE MALE ON THE LEFT; THE FEMALE DRINKING; AND TWO GAMBOILING CUBS.

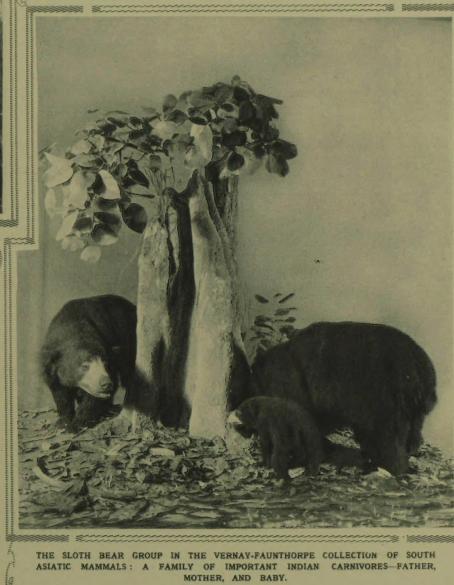


THE LAW OF THE JUNGLE—ONE BEAUTIFUL CREATURE PREVING ON ANOTHER: AN INDIAN LEOPARD (RIGHT) WITH HER "KILL," A PEACOCK; TWO OTHERS FLYING AWAY; AND THE MALE LEOPARD (LEFT) APPROACHING A STREAM.

REPRESENTATIVE SPECIES OF ANIMAL LIFE
IN AN EMPIRE NOW UNDER DISCUSSION.



MUNTJAC AND SPOTTED CHEVROTAIN: A GROUP IN THE VERNAY-FAUNTHORPE COLLECTION OF INDIAN FAUNA RECENTLY PLACED ON VIEW IN THE AMERICAN MUSEUM OF NATURAL HISTORY.



THE SLOTH BEAR GROUP IN THE VERNAY-FAUNTHORPE COLLECTION OF SOUTH ASIATIC MAMMALS: A FAMILY OF IMPORTANT INDIAN CARNIVORES—FATHER, MOTHER, AND BABY.

Now that everything Indian is of such interest in connection with the Round-Table Conference, we take the opportunity to illustrate a magnificent collection of Indian fauna recently completed and placed on view at the American Museum of Natural History in New York. These exhibits, mounted in wonderfully realistic poses amid natural settings, occupy the new Vernay-Faunthorpe Hall of South Asiatic Mammals. The gathering of the specimens, which took seven years, was the work of the late Colonel J. C. Faunthorpe (former Commissioner of Lucknow, and for over twenty years in the Indian Civil Service), in co-operation with Mr. Arthur S. Vernay, at great personal sacrifice of time and money. In 1918, when Colonel Faunthorpe first visited the American Museum, the methods of taxidermy and the group settings so impressed him that he felt it would be an ideal place in which to display the types of rapidly disappearing big game of India. He was reputed the best-known sportsman of his time, and was keenly interested in natural history. His enthusiasm for collecting this series was brought to the attention of President Henry Fairfield Osborn, of the American Museum, who shortly, with Mr. Vernay, made plans for field work. "One of the first and most important groups obtained" (we read in a Bulletin from the Museum) "was that of the Indian elephant, followed by specimens of the one-horned rhino, gaur, chital, sambar, swamp deer, barking deer, hog deer, musk deer, and such important carnivores as lion, tiger, leopard, hyena, sloth bear, and wild dog. Dromedating the entire collection, in the centre of the hall, towers a group of Indian elephant. Directly facing the entrance is a fine pair of Indian lion (illustrated on page 961 in this number). On the right side range in succession the Indian rhinoceros, tigre or banting, thamin or Eld's deer, Sumatran rhinoceros, hog deer or para, the Indian wild boar, Hoolock gibbon, sambar

disport themselves close by. Just beyond is a large male, a kingly figure, his tawny coat making subtle harmony with the dry bamboo grasses. Opposite, in a glen through which a stream winds its way, are two leopards. The male is slowly approaching the stream, while his mate rests on a neighbouring rock, her paw stretched on the limp body of a lovely peacock which she has just killed. In the background two other peacocks are flying away. The sambar stag at bay, surrounded by snarling wild dogs, arouses sympathetic interest. In the roll of the stag's eye and the tense pose of his body one reads courage and ultimate victory when one realises what swift death lies in a stroke of the powerful raised fore-foot. In collecting their specimens, Mr. Vernay and Colonel Faunthorpe received the hearty support of Indian Government officials and Native Princes, who spared nothing to assist them in gathering a truly representative series of the larger mammals of Southern Asia, so that in years to come the world might still view, as in their native habitats, species which will have passed from the earth." Our photographs show with what skill and taste these beautiful exhibits have been constructed.

“THE PHOENIX OF THE DEEP.”

BEING AN APPRECIATION OF
“THE CASE FOR THE SEA-SERPENT.” By R. T. GOULD.*

(PUBLISHED BY PHILIP ALLAN.)

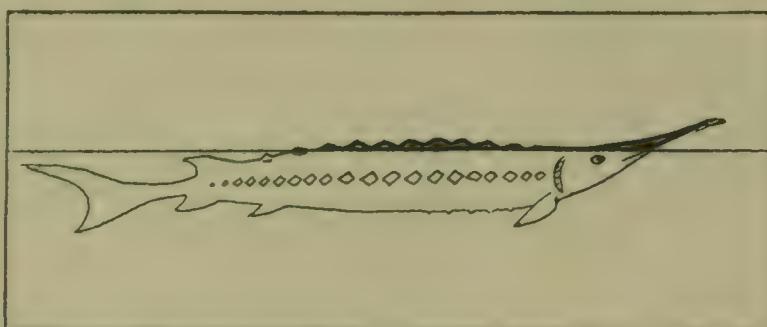
AFTER a certain age very few of us are open to conviction. We state our opinions and proclaim our beliefs; we may even condescend to bring forward arguments in support of them. But in our hearts we do not expect that those of the opposite faction will be converted by our eloquence. And we know that we shall not be converted by theirs. The greater the weight of the arguments advanced, the stiffer is our resistance. Fixed opinions and preconceived ideas are like certain flowers; the more they are trampled on, the better they thrive. To uproot them and put others in their place is a Herculean task.

To Lieut.-Commander R. T. Gould belongs the distinction (if such it be) of having converted, at any rate, one reader. Before I read “The Case for the Sea-Serpent” I was convinced that such a creature did not exist. I do not now say that I am convinced that it does exist; but I am sure that the *onus probandi* falls on the sceptic, not on the believer.

In the History of Opinion the sea-serpent has played a rôle of steadily

no nearer to it. I had at that time 23 years experience in Sail & Steam, and was not likely to mistake what I saw.

“Dropped the chase as the sun was setting.”



THE “GIANT STURGEON” THEORY: ONE OF THE MANY INCENIOUS EXPLANATIONS OFFERED FOR THE “SEEING” OF SEA-SERPENTS.

A giant sturgeon, a hundred feet long, swimming with its snout and back above water, gives very closely the appearance of the sea-serpents described by various observers. It does not, however, cover all the cases.

Reproduced from “The Case for the Sea-Serpent,” by Courtesy of the Publishers, Messrs. Philip Allan and Co.

No clearer indication is needed than this letter of the disrepute into which the sea-serpent had fallen. And ridicule was succeeded by oblivion: the sea-serpent ceased even to be news.

Commander Gould has rehabilitated it; he has made the dead bones of the controversy live, not only for those who (in Professor Owen’s caustic phrase) “prefer the excitement of the imagination to the satisfaction of the judgment,” but for serious enquirers. And his method is as simple as it is effective. He takes all the chief instances in which the sea-serpent is supposed to have been seen, critically examines the

evidence afforded by each, and lets the accumulated weight of testimony speak for itself.

He is not the first in the field. In 1892 Dr. Oudemans published “The Great Sea-Serpent: An Historical and Critical Treatise.”

Dr. Oudemans was a more confirmed believer in the sea-serpent’s existence even than Commander Gould, but he was far less discreet; his enthusiasm ran away with him, and his erudition, far from clearing the way for further research, actually impeded it.

“Of his 187 cases [says Commander Gould] I should reject at least half, either because his evidence is insufficient or because the facts admit of a different explanation. And as to his deductions, it need only be said that he devotes ninety pages to an elaborate exposition of the sea-serpent’s characteristics—including, as well as its appearance and dimensions, sections upon its eating, food, breathing, excretion; the functions of its five senses; the operation of its muscular system; the mobility of its organs; its thirteen psychical characteristics such as ‘curiosity, probably mixed with suspicion,’ ‘fury,’ and ‘playfulness’; its enemies; and its repose, sleep, and death!”

Commander Gould approaches his subject in a very different spirit. He is urbane, ironical, cautious, impartial, conscientious, and—which adds still greater persuasiveness to his arguments—he writes beautifully. The sea-serpent could have found no better champion.

The cases he discusses range in time from 1734 (Egede’s monster) to 1923, when Captain Haselfoot, carrying out surveying operations in the Thames Estuary, “twice observed, rising out of the water, about 200 yards from the ship, a long, serpentine neck, projecting some six to seven feet above the



THE SEA-SERPENT SEEN BY CAPTAIN M’QUHAE, OF THE CORVETTE “DAEDALUS”: A SENSATION OF 1848.

This creature was reported as having been seen between the Cape of Good Hope and St. Helena by several members of the crew of the “Daedalus.”

Reproduced from “The Illustrated London News” of October 28, 1848.

diminishing importance. Perhaps it reached its zenith in the middle of the last century, just after it had been seen by H.M.S. *Daedalus*; pictures of it appeared in *The Illustrated London News*, and an entry in the Admiralty Records referred to it as “this fabulous? Animal (The Phoenix of the Deep).” To that date (1848) belongs the letter which Sir Richard Owen wrote to the *Times*, proving to his (and most other people’s) satisfaction that this, like all other sea-serpents, was a myth.

After Professor Owen’s letter, the public no doubt felt that the controversy had been settled once and for all, and belief in the sea-serpent came to be regarded as the last folly of the credulous. It was no longer the Phoenix of the Deep, it was a mere figure of fun, a stock topic of the “silly season” when the country was short of news. For fear of ridicule, few people were prepared to say they thought they had seen it. When, in 1929, Commander Gould wrote to Captain Cringle, asking for supplementary details of the phenomenon he had observed when in command of the *Umfuthi* in 1893, he “received the following very natural reply”—

“Re the matter of Sea-Serpent. I have suffered so much ridicule on this that I must decline to have anything more to do with it.

“Whatever disbelief there is in such a monster’s existence, I am certainly convinced that what I saw was a living creature capable of moving at the rate of ten knots. I chased it for twenty minutes at that speed and got



H.M.S. “PLUMPER’S” SEA-SERPENT: A LESS AUTHENTIC APPEARANCE THAN EITHER THE “VALHALLA’S” OR THE “DAEDALUS.”

Reproduced from “The Illustrated London News” of April 4, 1849.

surface.” Of the two, Egede’s sea-serpent was much the more alarming—

“Anno 1734, July. On the 6th appeared a very terrible sea-monster, which raised itself so high above the water, that its head reached above our main-top. It had a long sharp snout, and blew like a whale, had broad, large flappers, and the body was, as it were, covered with a hard skin, and it was very wrinkled and uneven on its skin; moreover on the lower part it was formed like a snake, and when it went under water again, it cast itself backwards and in so doing it raised its tail above the water, a whole ship-length from its body. That evening we had very bad weather.”

The uninstructed, who are prone to speak of the Sea-Serpent, as if there were only one, would argue that with the passing of centuries it had grown weak or timid, either unable or afraid to exhibit as much of itself in the Thames Estuary as it had on the West Coast of Greenland. But in making this assumption and drawing this inference they would have fallen into a Vulgar Error to confute which is one of the main purposes of Commander Gould’s book. There is not one species of sea-serpent; there are several.

It is not surprising that eye-witnesses differ
[Continued on page 990.]



THE “VALHALLA’S” SEA MONSTER, OF 1906: A DRAWING WHICH, THOUGH NOT ABSOLUTELY AUTHORITATIVE, IS FOUNDED ON A SKETCH BY AN EYE-WITNESS.

The report of a sea-serpent seen by the yacht “Valhalla,” off Parahiba (Brazil), caused considerable excitement in 1906—the “Valhalla” being on a scientific cruise and fully equipped with competent observers.

Reproduced from an illustration in “The Illustrated London News” of June 30, 1906.



THE FRONTIER

UNREST :

THE OCCUPATION
OF THE
KAJURI PLAIN
TO PROTECT
PESHAWAR.

ON THE KAJURI PLAIN, WHICH WAS OCCUPIED RECENTLY BY BRITISH TROOPS IN ORDER TO PREVENT THE RECURRENCE OF FURTHER RAIDS ON PESHAWAR: INDIAN TROOPS MANEUVRING.



MACHINE-GUNS IN ACTION IN A TYPICALLY BARREN AND ROCKY TERRAIN: A GRAPHIC PHOTOGRAPH GIVING THE VERY SPIRIT OF FRONTIER WARFARE.



THE WALLS OF BARA FORT; WITH A MACHINE-GUN IN POSITION: A NODAL POINT IN THE PRESENT OPERATIONS, AND DURING THE EVENTS OF LAST JUNE AND AUGUST.



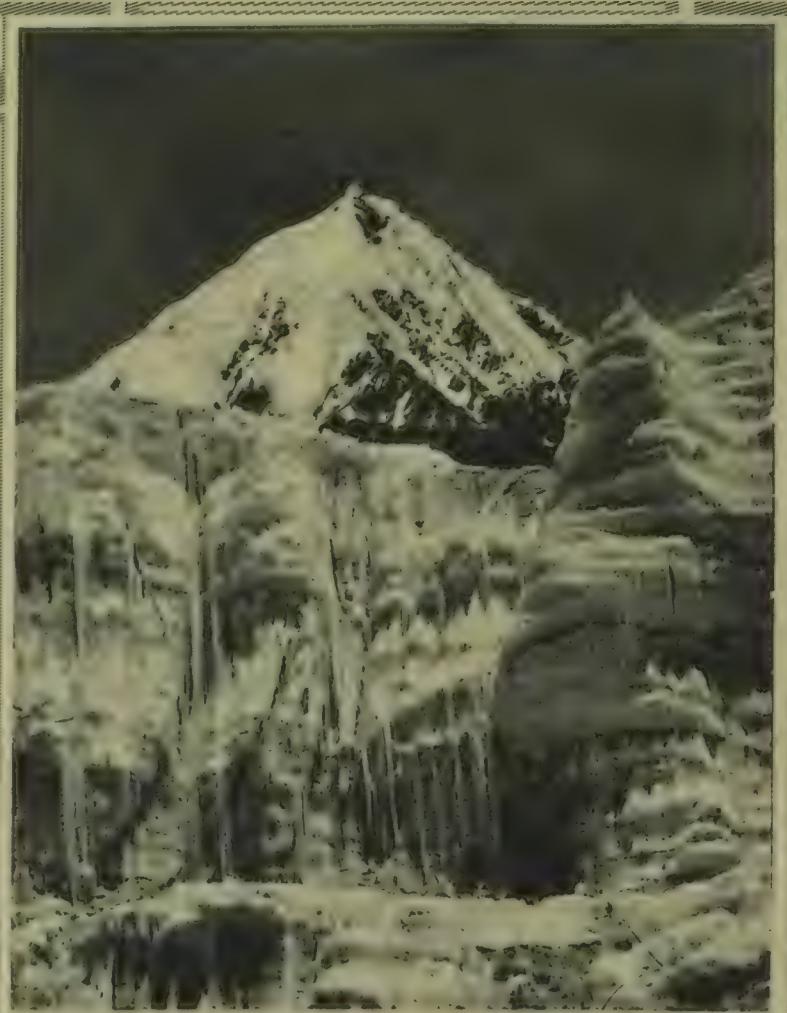
THE GORGE OF THE BARA RIVER, WHICH FLOWS THROUGH THE KAJURI PLAIN: THE ADVANCE OF OUR TROOPS THROUGH BROKEN, INHOSPITABLE COUNTRY.

Our readers will remember that we reproduced recently a series of photographs illustrating the advance of British troops into the Kajuri Plain, which took place in pursuance of the Government's determination to protect the Frontier against raiders from the Kajuri and Aka Khel caves. An Afridi *jirga*, which began at Jamrud on October 18 and was interviewed by the Chief Commissioner, who declared the Government's resolve to protect the Frontier, was unable to make any satisfactory suggestion, and dissolved. On November 7 a Reuter message from Peshawar said that Afridis had sent a formal letter to the Government asking that a new *jirga* should be held, to settle terms of peace. It is now announced that this second *jirga* has also failed; and the tribal chiefs have dispersed

after making the most extravagant claims without any relation to the realities of the situation—such as that inspired by the *swaraj* spirit demanding the handing over of the Khyber Pass into their ownership! In view of the provocative attitude of the tribesmen, who appear, after the failure of this *jirga*, to be again attempting "infiltration" into the plains round Peshawar, the Government began recently to put into force measures designed to avert a repetition of the events of last June and August. It is clear that the *Maliks* and elders of the tribes (who receive stipends for controlling the irresponsible elements) are unable to restrain their young hotheads, incited by Congress agitators. The advance of British troops into the Kajuri Plain to carry out the above-mentioned plan for the protection of Peshawar was of interest for the wholesale employment of mechanical transport, for the first time in Frontier history. The Kajuri Plain is now secured up to its western end, and a fair-weather road has been constructed as far as the site of the advanced camp near Mira Khel. This road promises not only effectively to prevent any repetition of raids on Peshawar, but also, if necessary, to deny the Plain as a wintering place to the truculent tribesmen.

THE KANGCHENJUNGA ADVENTURE; AND MAN'S "RECORD" SUMMIT.

PHOTOGRAPHS BY F. S. SMYTHE.



1. "ORGAN PIPES" OF ICE, DUE TO GREAT TEMPERATURE VARIATIONS, AN EXTRAORDINARY EFFECT OF GLACIER FORMATIONS: THE LHONAK PEAK—A "WEISSHORN" OF THE HIMALAYAS—FROM THE LHONAK GLACIER.



2. SHROUDED IN CLOUDS OF MIST AND SNOW CAUSED BY FIERCE WINDS SWEEPING ACROSS FROM TIBET: THE KELLAS PEAK, NAMED AFTER THE GREATEST PIONEER OF HIMALAYAN MOUNTAINEERING.



3. SKI-ING ON THE "ROOF OF THE WORLD": A FIRST EXPERIENCE OF SKI-ING AT OVER 20,000 FEET MR. WOOD JOHNSON ASCENDING TOWARDS THE JONSONG LA, WITH KANGCHENJUNGA IN THE BACKGROUND.



4. THE HIGHEST SUMMIT EVER CLIMBED BY MAN: THE JONSONG PEAK (24,344 FT.)—THE NORTH FACE, WITH 7000 FT. OF ICY STEEPS, FROM WHICH HUGE AVALANCHES THUNDER DOWN, SEEN FROM CAMP ONE.

These magnificent photographs were taken during the recent international expedition to Kangchenjunga (28,156 ft.), the second highest mountain in the Himalayas, by Mr. F. S. Smythe, the British member of the party, who has just published a personal record of the great attempt, entitled "The Kangchenjunga Adventure." After the attack on Kangchenjunga itself was abandoned, Mr. Smythe and Herr Schneider (partly on ski) reached the virgin summit of Ramthang Peak (23,000 ft.), and Mr. Smythe was also one of those who subsequently climbed the great Jonsong Peak (24,344 ft.), the highest actual summit ever attained. In his notes on

the photographs, he writes: (1) "A Weisshorn of the Himalayas. The beautiful Lhonak Peak, 23,000 ft. high, which was named by the Expedition. It is at the head of the Lhonak Valley in North-West Sikkim, on the edge of Tibet. The 'organ pipes' of ice are formed by the enormous temperature range of this district, which varies from 150° F. in the sun at midday to 70° or 80° of frost at night. (2) The Kellas Peak was so named by the Expedition in honour of Dr. A. M. Kellas, the greatest pioneer of Himalayan mountaineering, who died in 1921 on the first Mount Everest Expedition. (3) A first lesson in ski-ing at over 20,000 ft. [Continued opposite.]

THE CLIMBER'S WORST FOE ON KANGCHENJUNGA: AN ICE AVALANCHE.

PHOTOGRAPH BY F. S. SMYTHE.



5. A HUGE ICE AVALANCHE FALLING 7000 FT. FROM KANGCHENJUNGA ON THE SITE OF A CAMP EVACUATED A FEW DAYS BEFORE: AN UNIQUE PHOTOGRAPH OF A TREMENDOUS CATACLYSM, AS SEEN FROM THE RAMTHANG PEAK.

Continued.

Wood Johnson, whose transport work was so valuable, is here seen ascending towards the Jonsong La on ski. (4) The great northern face of the Jonsong Peak—7000 ft. of icy steeps—is covered in hanging glaciers, from which huge avalanches of ice are detached, falling thousands of feet with thunderous roars. It is here seen from Camp One. The final camp was pitched on the right-hand skyline. (5) The mountaineer's deadliest enemy on Kangchenjunga. An unique photograph of a huge ice avalanche falling 7000 ft. from Kangchenjunga. This avalanche, which must have weighed over one million tons, took a mile of level

glacier in its stride and swept the route made by the Expedition during its first attempt on Kangchenjunga, and the camping site of Camp 2, which had been evacuated a few days previously. It was just such an avalanche that all but overwhelmed the whole party during their first attempt, and killed the porter Chettan, the best and bravest of all Himalayan porters. Huge walls of ice, from seven hundred to a thousand feet thick, protect Kangchenjunga from assault, and run for miles across the mountain side. In this picture it is impossible to realise the scale of such an icy cataclysm."

A FLOOD OF NEW LIGHT ON ANCIENT CIVILISATION:

FURTHER GREAT DISCOVERIES AT RAS SHAMRA, IN NORTHERN SYRIA: AN UNKNOWN LANGUAGE DECODED FROM A "DICTIONARY" OF THE SECOND MILLENNIUM B.C.

By Professor F. A. SCHAEFFER, Chief of the French Archaeological Mission to Ras Shamra. Curator of the Prehistoric Museum at Strasbourg.
(See Illustrations on Pages 969 to 972, numbered in a single sequence to correspond with the author's references.)

TO the readers of *The Illustrated London News*, who are so well informed on archaeological matters, we certainly need not go into detail regarding the sites at Minet el Beida and Ras Shamra, in Northern Syria, a district now forming the province of the Alaouites. In the issue of this paper for Nov. 2, 1929, we described the rich royal tombs and the treasures of statuettes and weapons, as well as the curious tablets revealing a new form of ancient alphabetic writing, discovered during our first expedition in the spring of 1929. These documents enabled us to identify Ras Shamra with the seaport conjecturally located there by M. René Dussaud, Member of the French Institute and Keeper of Oriental Antiquities at the Louvre. Enriched by the copper trade with the neighbouring island of Cyprus, and the export of Asiatic products to the Aegean islands and the Greek mainland, Ras Shamra in the second millennium B.C. had attained a position of exceptional importance. Encouraged by the results of the first excavations, the Academy of Inscriptions and Belles Lettres, in association with the Louvre Museum, entrusted me in 1930 with a new mission, to which the Alaouite State contributed a subsidy. My assistant was again M. Georges Chenet, the excellent archaeologist from the Argonne. The Mission excavated from March to June this year continuously, with a staff of 150 workmen.

Our principal programme at Minet el Beida was to explore the immediate surroundings of the great royal tombs discovered last year. We brought to light some curious houses (Figs. 9, 10, and 11), which seemed to have been intended for the dead princes reposing in the adjacent tombs. In the chambers and passages, and near the stairways and well-holes, were found votive deposits including painted pottery (Fig. 29), bronze knives and daggers, pins of bronze, silver, and gold, and lamps of bronze (Fig. 14) and terra-cotta. The well-holes provided with channels for water had been intentionally filled with fine earth, in which were mingled some very fine vases. The entrance was closed with stone slabs, sometimes pierced or sealed with layers of concrete (Fig. 8). In one of the rooms were thirteen jars (Figs. 10 and 11), recalling the store-rooms in the Palace of Minos at Knossos.

THE GREAT TEMPLE AT RAS SHAMRA.

The chief efforts of the 1930 expedition were directed to the excavation of the mound at Ras Shamra. The great structure with thick walls (Fig. 20), which we had begun to uncover last year, was revealed as an important temple, consisting of two courts placed side by side on a raised level and formerly paved. The northern court contained a block of stonework, forming a kind of altar-platform (e.g. Fig. 21), on which had doubtless stood large granite statues (found in fragments at the foot of the altar) representing divinities, in the fine Egyptian style of the New Empire period (18th to 19th Dynasties). Here lay also a votive stela (Fig. 28), dedicated to Baal of Sapouna by a certain "Mami, royal scribe and overseer of the treasury." It is possible that Sapouna was the ancient name of the town hitherto known by the Arab name of Ras Shamra.

Outside the sanctuary, whose equipment shows strong Egyptian influence, we found several chambers which appear to have been reserved for local divinities, of whom we have so far found two images, in the form of *stelae* (pillars). One, a male figure in relief, fortunately intact, represents a curious god (Fig. 26) wearing a head-dress like the Egyptian crown with ostrich feathers, at the base of which protrudes a large horn. The god holds in one hand a long spear, and in the other the Egyptian sceptre called a *hig*. He is dressed in a *pagne* (short breeches), and in the girdle round his waist he carries a dagger with a large pommel. His feet are shod in sandals, with the points turned back after the Hittite fashion.

A CEMETERY BENEATH THE TEMPLE.

Some time before the building of the great temple, the site had been used as a place of burial. This cemetery dates from a much older period (16th to 18th centuries B.C.). The dead had been buried partly in an extended attitude and partly in a crouching posture. Others, again, had been stripped of flesh and buried in pieces; the trunk, from shoulders to pelvis, being placed in a large vase, while the rest of the body—the legs and the skull—was interred beside it (Fig. 19). Several of the graves had been overturned by the builders of the temple, who,

of the Institute. Certain fragments of a scribe's exercises show us that we have to do here with an actual school, dependent on the adjacent temple, where young priests learned the difficult craft of the scribe and the various languages in use at Ras Shamra. They had at their disposal lexicons compiled by their masters, one of whom has put his signature on the margin of one of our tablets as follows: "By the hand of Rabana, son of Sumejana, priest of the goddess Nisaba."

What greatly complicated the scribe's task was the fact that no fewer than six languages were known

at Ras Shamra—Babylonian, for dealings with neighbouring states (as attested by diplomatic documents found by us); Sumerian, restricted to priests and scholars, like Latin in our own time; Hittite, a language introduced by invaders from Asia Minor, who must have put an end to Egyptian domination at Ras Shamra; Egyptian, of which we found several examples in hieroglyphic inscriptions at the great temple; a language still enigmatic, revealed by the bilingual tablet discovered this year; and, lastly, Phoenician, written in the famous alphabetic script, previously unknown, of which we found the first specimens last year. They were published at the beginning of this year, following our report, by M. Charles Virolleaud, Professor at the Sorbonne, who added a commentary on the meaning of certain symbols. Some time later, M. H. Bauer, Professor at the University of Halle, recognised in the script a Phoenician dialect, and made the first attempt to decipher it. To his translation certain additions were also made by a member of the Biblical School at Jerusalem. The full decipherment of the unknown script was accomplished by M. Virolleaud, after the discovery, this spring, of the new tablets, which added over 800 complete lines. He succeeded in determining twenty-seven out of the twenty-eight letters in the Ras Shamra alphabet.

THE DECODEMENT OF THE ENIGMATIC ALPHABETIC TABLETS.

In a communication to the Academy of Inscriptions and Belles Lettres, M. Virolleaud has just given some explanatory notes on these famous texts, the most important that have been discovered since the finding of the library at El Amarna in Egypt. The language of most of these documents is Phoenician, with very clear traces of Aramaic influence. It was already known, from rare and brief inscriptions, that close affinities existed between Phoenician and Hebrew, but the new texts enable us to push the comparison much further than was hitherto possible. The tablets comprise commercial accounts, various lists, letters, and religious rituals. But the document of prime importance is a kind of epic poem (Fig. 3)

containing, in its present state, nearly 800 lines. The chief character is named Taphon. In the first rank of deities we find the goddess Anat and the god Alein, son of Baal; but there are more than twenty others—among them Asharat, Ashtart, Dagon, El-Hokmot, the "god of wisdom," and Din-El.

To judge from the archaeological evidence obtained from the same level, the tablets of Ras Shamra date from the last centuries of the second millennium B.C., and are contemporary, no doubt, with the Rameses period in Egypt. Moreover, this is the same epoch in which, according to ancient tradition, lived the Phoenician poet Sanchoniathon, of whose work only a few lines have been preserved for us in a Greek translation dating from the beginnings of the Christian era. Our discovery is therefore one of the greatest importance for the history of Oriental religions, and for Semitic philology. Further, it introduces a new element into the origins of the alphabet.

Some of these famous tablets are at present exhibited in the Orangery at the Tuilleries, in Paris. The excavations at Ras Shamra will be resumed next spring on a still larger scale, and—let us hope—with equal success.

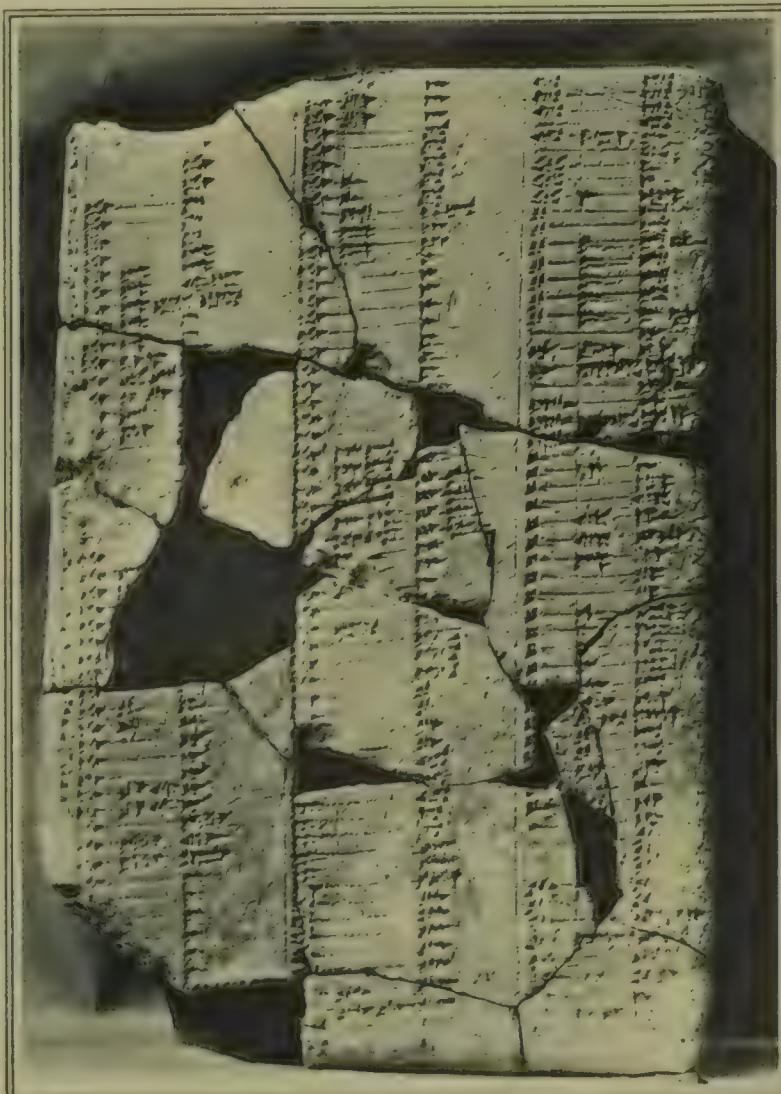


FIG. 1. PROBABLY THE OLDEST DICTIONARY IN THE WORLD: A BILINGUAL TABLET, MADE ABOUT 3000 YEARS AGO, GIVING LISTS OF WORDS IN TWO LANGUAGES, ONE OF THEM HITHERTO UNKNOWN, BUT SINCE DECODED—A DISCOVERY OF IMMENSE IMPORTANCE FOR THE STUDY OF PHILOLOGY. The Library and School of Scribes at Ras Shamra, where this most important tablet was found, is illustrated, with other examples, on the opposite page. The tablets, which date from the last centuries of the second millennium B.C., included bilingual lists, or dictionaries, made for the use of young priests being trained as scribes.

Copyright Photograph by Professor F. A. Schaeffer, 1930.

however, left evidence of great respect for the dead, as the bones from disturbed tombs had been reburied and protected with stones or fragments of large vases (Fig. 18).

A LIBRARY AND A SCHOOL FOR SCRIBES.

But the most important discovery made this year on the mound of Ras Shamra has been that of a library and a veritable school of scribes, at a point south of the temple, where we found the first tablets last year. Here we have now brought to light a building of large dimensions (Fig. 2) and very fine construction in freestone, with a wide entrance (Fig. 7) and an interior court, provided with wells and a conduit for rain-water. Around this court were ranged paved chambers, with a staircase leading to an upper storey. Scattered among these ruins we found a quantity of large tablets covered with cuneiform texts (Figs. 5 and 6), sometimes in three and four columns. Others contained lists of words or even actual bilingual dictionaries—a great rarity. One of these dictionaries reveals a second language, hitherto entirely unknown (Fig. 1). The study of this bilingual tablet was entrusted to M. Thureau-Dangin, Member



FIG. 2. WHERE YOUNG PRIESTS WERE TRAINED IN THE SCRIBE'S CRAFT 3000 YEARS AGO: A GENERAL VIEW OF THE TEMPLE LIBRARY AND SCHOOL OF SCRIBES AT RAS SHAMRA, SHOWING STEPS TO AN UPPER FLOOR.



FIG. 3. "THE DOCUMENT OF PRIME IMPORTANCE" AMONG THE DISCOVERIES IN THE LIBRARY AT RAS SHAMRA: FRAGMENTS OF A LARGE TABLET BEARING AN EPIC POEM OF NEARLY 800 LINES (HERE SHOWN BEFORE IT WAS CLEANED).



WHERE THE OLDEST "LEXICON" WAS FOUND: A SCHOOL FOR SCRIBES OF 3000 YEARS AGO.

FIG. 5. IN THE UNKNOWN SCRIPT WHICH WAS DISCOVERED AT RAS SHAMRA, AND HAS SINCE BEEN DECIPHERED: A TABLET FRAGMENT COVERED WITH VERY SMALL WRITING.



FIG. 6. THE NEWLY-DISCOVERED SCRIPT IN A MUCH LARGER FORM: A TABLET FROM RAS SHAMRA IN A CUNEIFORM ALPHABET OF WHICH 27 OUT OF 28 LETTERS HAVE NOW BEEN DECIPHERED.

FIG. 4. AN OBJECT WHICH MUST ONCE HAVE BEEN VERY FAMILIAR TO THE YOUNG SCRIBES OF RAS SHAMRA IN THE SECOND MILLENNIUM B.C.: A BEAUTIFUL BRONZE TRIPOD, WITH CURIOUS PENDANTS, FOUND IN THE LIBRARY.



FIG. 7. WHERE YOUNG PRIESTS OF 3000 YEARS AGO PASSED IN TO PRACTISE THEIR CRAFT: THE GREAT ENTRANCE TO THE LIBRARY AND SCHOOL OF SCRIBES AT RAS SHAMRA.

In sending us his article published on the opposite page, and the remarkable photographs given above and on the next three pages, Professor Schaeffer writes: "I have just returned from my second excavating campaign at Ras Shamra, in Syria, where I made the previous discoveries illustrated in your issue of November 2, 1929. The results of this second season's work are extremely important. They include the discovery of an Egyptian temple, with a school of cuneiform writing for scribes; numerous tablets inscribed in the unknown language of Ras Shamra, and remarkable dictionaries, compiled in different ancient languages, used by the scribes in the fourteenth century B.C. I have been able

also to give you the first information regarding the decipherment of this new alphabetic language, recently accomplished by M. Viroleaud." Besides the enormously important dictionaries (of which one is illustrated on the opposite page), another "find" of extraordinary interest was the tablet (Fig. 3) containing a long epic poem of nearly 800 lines, introducing over twenty gods and goddesses. At a recent meeting of the British School of Archaeology in Jerusalem, Professor Sayce mentioned that the French discoveries in Syria had shown that the origin and use of the Phoenician alphabet went back to a much earlier period than had previously been supposed.

HOUSES FOR ROYAL GHOSTS

BUILT BESIDE TOMBS OF KINGS,
AND SUPPLIED WITH PROVISIONS.

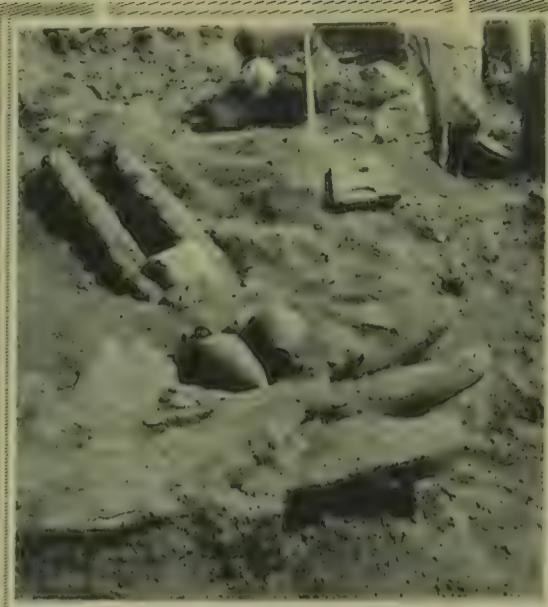


FIG. 8. ONE OF THE SEALED WELL-HOLES, WITH VASES DEPOSITED ON THE COVER: PART OF THE EXCAVATIONS AT MINET EL BEIDA.



FIG. 9. THE STAIRWAY AT A "HOUSE OF DEATH": ONE OF THE CURIOUS BUILDINGS "INTENDED FOR DEAD PRINCES IN ADJACENT TOMBS."



FIG. 10. CONTAINING PROVISION-JARS OF VERY LARGE DIMENSIONS (COMPARE THE HUMAN FIGURE FOR SIZE): ONE OF THE "HOUSES OF DEATH."



FIG. 11. A NEARER VIEW OF SOME GREAT JARS FOR STORING PROVISIONS: A SCENE RECALLING STORE-ROOMS IN THE PALACE OF MINOS.



FIG. 12. A GREAT JAR FOR OFFERINGS FOUND BESIDE ONE OF THE ROYAL TOMBS AT RAS SHAMRA: A VESSEL OVER 4 FT. HIGH.



FIG. 13. A RUSTIC ALTAR WITH JARS CONTAINING VOTIVE OFFERINGS: REMAINS OF A RELIGIOUS SANCTUARY AT MINET EL BEIDA.



FIG. 14. LIGHTING METHODS USED AT RAS SHAMRA ABOUT 3000 YEARS AGO: A BRONZE LAMP OF THE OLD CANAANITISH TYPE.



FIG. 15. A RELIC OF THE JEWELLER'S CRAFT IN THE SECOND MILLENNIUM B.C.: A STONE MOULD FOR MAKING TRINKETS, FOUND AT MINET EL BEIDA.



FIG. 16. POTTERY BURIED IN THE SOIL FOR SOME THIRTY CENTURIES: A CERAMIC DEPOSIT SHOWN IN SITU DURING THE EXCAVATIONS.

Among the most interesting discoveries made by Professor F. A. Schaeffer during his second season's work at Ras Shamra and Minet el Beida, in Syria, as described in his article on page 968, was a set of curious buildings which he describes as "houses of death," situated beside the royal tombs previously excavated, and believed to have been intended to be occupied by the spirits of the dead kings buried close by. As some of the above photographs show, these remarkable dwellings of royal ghosts were furnished with provision-jars of huge dimensions. These great jars, Professor Schaeffer points out, are reminiscent of the

somewhat similar receptacles in the store-rooms of the Palace of Minos at Knossos, in Crete, discovered by Sir Arthur Evans. In the various rooms and corridors of the "death houses," and also beside the well-holes and stairways, were found many deposits of votive offerings, such as vessels of painted pottery, bronze daggers and knives, lamps of bronze and of terra-cotta, and pins of bronze, silver, and gold. The royal tombs themselves, we may add, came to light during the previous season's excavations, as described and illustrated in our issue of November 2, 1929.

GRAVES OF AN UNKNOWN DYNASTY OF THE SECOND MILLENNIUM, B.C.



FIG. 17.
PHOTOGRAPHING
A PERSON
WHO DIED SOME
3000 YEARS AGO :
AN OPERATION
PERFORMED
IN SITU AT ALL
THE RAS SHAMRA
BURIALS BEFORE
THEIR REMOVAL.



FIG. 18.
EVIDENCE OF
RESPECT FOR
THE DEAD :
A BURIAL
REPLACED AND
COVERED WITH
VASE FRAGMENTS
BY TEMPLE-
BUILDERS WHOSE
WORK HAD
DISTURBED IT.



FIG. 19. A PECULIAR FORM OF SEPULTURE: THE TRUNK OF THE BODY PLACED IN A LARGE VASE, WHILE THE SKULL AND LEGS WERE BURIED BESIDE IT IN THE SOIL.



FIG. 20. SUBSTANTIAL MASONRY CONSTRUCTED BY THE ANCIENT BUILDERS AT RAS SHAMRA: PART OF THE OUTER WALL OF THE GREAT TEMPLE AFTER EXCAVATION.



FIG. 21. ONCE, PERHAPS, A PEDESTAL FOR RELIGIOUS STATUES: A BLOCK OF STONWORK FORMING A KIND OF ALTAR-PLATFORM OUTSIDE A WALL OF THE GREAT TEMPLE.

When Professor Schaeffer first described his astonishing "finds" at Ras Shamra and Minet-el-Beida (in our issue of November 2, 1929), he wrote: "In their richness and importance the tombs of Minet-el-Beida can be compared to the royal tombs of Isopata and of Zafa Papoura in Crete. Undoubtedly they contained the bodies of a princely dynasty, as yet unknown, of northern Syria." From the account of the subsequent work on the site this year, given by Professor Schaeffer in his new article (on page 968 of the present number), it is apparent that, while the actual names of the Ras Shamra kings are not mentioned, much new light has

been thrown on the civilisation of their city—its commerce, art, religion, language, and literature; and its intercourse with foreign countries, including Egypt, Greece, and the islands of the Aegean. Particularly interesting, on the cemetery site, were the divergences in methods of burial—one peculiar form of which is shown above in Fig. 19—and the evidences of great respect paid to the dead in those far-off days, as indicated in Fig. 18, by the careful rearrangement of a grave disturbed in the course of building operations. As will be seen from Fig. 20, the masonry of the temple was of very solid construction.



FIG. 22. EGYPT'S INFLUENCE ON NORTHERN SYRIA 3000 YEARS AGO: A FIGURINE OF THE EGYPTIAN GOD BES, WITH TWO SEALS—ONE OF THEM HITTITE (ON RIGHT).



FIG. 25. THE ART OF POTTERY AS PRACTISED AT RAS SHAMRA: A GRACEFUL JUG WITH ITS SLENDER HANDLE STILL INTACT.

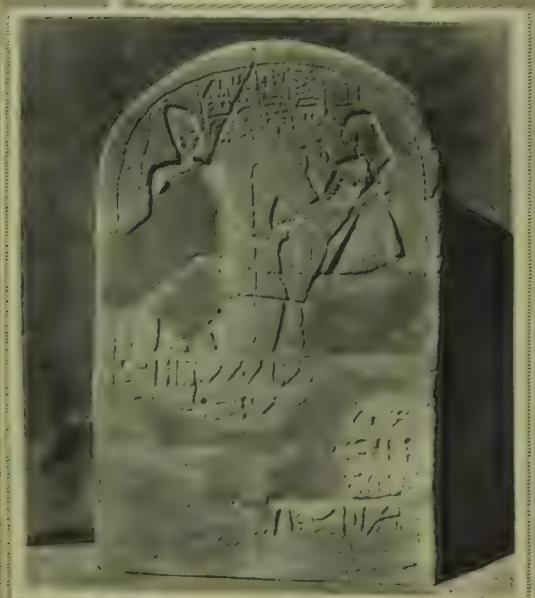


FIG. 28. DEDICATED TO BAAL OF SAPOUNA: A VOTIVE STELA OFFERED BY "MAMI, ROYAL SCRIBE AND TREASURER."

result of Professor Schaeffer's researches at Ras Shamra (described in his article on page 968) is the immense addition he has made to our knowledge of early religion and religious art in the Near East some 3000 years ago. Especially interesting in this connection is the association of this city of Northern Syria with the religious cults of Egypt, whose domination in that part of Asia Minor, as Professor

ANCIENT ART IN SYRIA THREE THOUSAND YEARS AGO: INFLUENCES OF EGYPT AND MYCENÆ.



FIG. 23. EXAMPLES OF THE ELEGANT POTTERY MADE IN NORTHERN SYRIA IN THE SECOND MILLENNIUM B.C.: VASES FROM THE MOUND OF RAS SHAMRA.



FIG. 26. A CURIOUS HORNED GOD WITH A HEAD-RESS LIKE THE EGYPTIAN OSTRICH-FEATHER CROWN: THE CHIEF LOCAL DIVINITY OF SAPOUNA, HOLDING AN EGYPTIAN SCEPTRE.

Apart from the discovery and decipherment of a hitherto unknown language, and of wonderful inscribed tablets containing among them a "dictionary" and an epic poem, a very striking

Schaeffer suggests, was eventually brought to an end by the Hittites. Describing the remarkable relief shown above in Fig. 26, he writes: "It represents a curious god, wearing a head-dress like the Egyptian crown with ostrich feathers, at the base of which protrudes a large horn. The god holds in one hand a long spear, and in the other the Egyptian sceptre called a *hq*. He is dressed in a *pagne* (short breeches), and in the girdle round his waist he carries a dagger with a large pommel. His feet are shod in sandals with the points turned back after the Hittite fashion."



FIG. 24. THE ART OF SEAL-MAKING AT RAS SHAMRA IN THE THIRTEENTH CENTURY B.C.: CYLINDER SEALS FROM SOME OF WHICH THE IMPRESSIONS IN FIG. 27 WERE TAKEN.



FIG. 27. IMPRESSIONS FROM SOME OF THE CYLINDER SEALS SHOWN ABOVE IN FIG. 24: EXAMPLES OF LIVELY AND DELICATE ART.



FIG. 29. MYCENEAN PAINTING ON A TERRA-COTTA VASE OF THE THIRTEENTH CENTURY B.C.: FIGURES OF TWO WARRIOR IN CURIOUS COSTUME, WITH PART OF AN ANIMAL.

ADDING SEA-BED TO HOLLAND'S LAND: AIR-VIEWS OF THE RECLAMATION.



ILLUSTRATING THE WORK WHICH WILL INCREASE THE LAND AREA OF HOLLAND BY SEVEN PER CENT.: THE TOWN OF MEDEMBLIK AND, BEYOND IT, SOME OF THE 49,420 ACRES WHICH WERE UNDER THE WATERS OF THE ZUIDER ZEE LESS THAN A YEAR AGO, AND THE NETWORK OF CANALS NOW UNDER CONSTRUCTION ON THE FORMER SEA-BED.



CANALS CUT IN THE LAND RECLAIMED FROM THE ZUIDER ZEE: AN AIR-VIEW ILLUSTRATING THE RECENTLY RECOVERED AREA AND THE CONSTRUCTION OF ONE OF THE FIFTY SLUICE-GATES, PART OF A GREAT WORK WHICH WILL INCREASE HOLLAND'S LAND AREA BY SEVEN PER CENT. AND HER ARABLE LAND ALONE BY TEN PER CENT.



The photographs here given prove the progress made of late in the reclamation of land from the Zuider Zee, a scheme sanctioned by the Netherlands Government in 1918, and the greatest task of its kind ever attempted. To quote the "Britannica": "The earliest plans for regaining the submerged lands of the Zuider Zee date from the seventeenth century, but it was not till the middle of the nineteenth century that serious proposals began to be considered." The same authority states that the finally approved scheme, which came into operation in 1920, includes a sea dike about $1\frac{1}{2}$ miles long, between the mainland of north Holland and the island of Wieringen, completed in 1926; and "the reclamation

of four areas (polders) by the construction of secondary dikes inside the sea-dikes, aggregating about 553,000 acres, thus increasing the total land area of Holland by about 7 per cent. and the arable land alone by 10 per cent.... All the polders will be at levels considerably below sea-level.... The reclaiming of the north-west polder (Wieringen) was commenced in 1927.... The north-west polder will be finished about 1932, but cultivation will not be possible till three or four years later. It is calculated that the lands will not have become so free from sea-salt as to reach their full value until the fourteenth or fifteenth year from this commencement of the reclamation of a polder."

ACTUAL PHOTOGRAPHS TAKEN BY THE ANDRÉ EXPEDITION

AND NOW DEVELOPED AFTER 33 YEARS IN ARCTIC ICE.



TAKEN IN 1897 BY ONE OF THE ANDRÉE PARTY, AND JUST DEVELOPED: A PHOTOGRAPH OF THEIR CAMP SOON AFTER THE BALLOON "CRASHED," SHOWING ITS GONDOLA (LEFT) AND, INSIDE THE TENT, THE COOKING-STOVE FOUND THIS YEAR AMONG THE REMAINS OF THEIR LAST CAMP ON KVITO.

AN intensely moving and dramatic record of the Andrée tragedy has now been produced by developing photographs actually taken by the ill-fated explorers themselves, at the time of the disaster in 1897, and found this year among the remains of their last camp on Kvito Island, accidentally discovered last August. We reproduce above four of the most impressive examples. Twenty in all have been developed—contrary to expectation—into perfectly clear pictures, and twelve, it is stated, will remain developable for many years to come. One of which an English translation is to be issued by Messrs. John Lane. One photograph, we understand, shows Andrée with a Polar bear that he had shot, and is so distinct that details of the bear's fur are visible. The credit of producing this unique record is due to Professor Hertzberg, the Swedish expert entrusted with the task of examining the Andrée photographic films. At one time he despaired of getting any satisfactory results, for most of the films were severely damaged, and the edges of the frames were torn and frayed, like a "mangled" of technical jargon, and is of deep interest to all photographers. It is pathetic to compare some of the details in the above photographs with those taken at the last camp of death on Kvito Island, especially that of the canvas boat and the sledge on which it was mounted. The remains of this boat and sledge, we may recall, are seen in a photograph reproduced as a double-page illustration in our issue of September 13 last. In the same issue appeared a photograph showing the cooking-stove (see above) as it was found in the Kvito camp, and another showing Andrée's cameras, which is of reflex type, very much

(Continued below)



THE DOOMED EXPLORERS WITH THEIR CANVAS BOAT, MOUNTED ON THE SLEDGE FOUND THIS YEAR ON KVITO ISLAND BESIDE REMAINS OF THE BOAT: AN AUTOMATIC PHOTOGRAPH JUST DEVELOPED AFTER THIRTY-THREE YEARS (IN THIS CASE TAKEN BY STRINDBERG) SHOWING ALL THREE MEMBERS OF THE EXPEDITION—ANDRÉE (IN RIGHT FOREGROUND), STRINDBERG (CENTRE), AND FRANKEL (LEFT).



THE "CRASH" OF ANDRÉE'S BALLOON, ON JULY 14, 1897, RECORDED IN A PHOTOGRAPH TAKEN ON THE ACTUAL SPOT BY A MEMBER OF THE EXPEDITION AND NOW DEVELOPED THIRTY-THREE YEARS LATER: THE BALLOON PARTLY DEFATED, AND THE GONDOLA TRAILING ON ITS SIDE.



ANDRÉE AND FRANKEL ENGAGED IN BREAKING-UP ONE OF THEIR CAMPS ON THE ARCTIC ICE DURING THEIR WANDERINGS AFTER THE BALLOON "CRASHED": ANOTHER OF THE PHOTOGRAPHS (IN THIS CASE TAKEN BY STRINDBERG) FOUND AT THEIR LAST CAMP ON KVITO AND DEVELOPED AFTER THIRTY-THREE YEARS.

(Continued.)
in design at the time. Andrée and his two companions, Strindberg and Frankel, ascended in their balloon from Dane's Island, Spitzbergen, on July 11, 1897, intending to fly across the North Pole. From records deciphered in diaries found with their remains, it was learned that the balloon came down on an ice floe on the morning of July 14 following, and the trek across the ice began on July 22. The remains were discovered on August 6 last, and were afterwards brought home to Sweden with every mark of honour. After lying in state for three days, the bodies were cremated at Stockholm on October 9.

The World of the Theatre.

By J. T. GREIN.

A CHARMEUR.—TWO NOTABLE REVIVALS.

WHO is it? Need one ask? Who is the darling of the gods and goddesses all the world over—whether they have seen him in the flesh, on the screen, or in the picture-papers? Why, of course, Maurice Chevalier, the man who makes more in a week than ten Ministers in France, than one Secretary of State, in a whole year. Whence this fabulous vogue? Is it a whim or a sensual infection? The women will answer that in one word—he is a *charmeur*. He always was. I remember him when he was unknown, playing low comedy in a French revue. He was not good to look at in those days. His face was disfigured by a blob of red sideways on his nose. He had, as it were, two countenances. One normal, one grotesque. But he had something that attracted attention. He had a smile which he knew how to turn out at the right moment. That smile could be mocking, not acidly, but just in the way the French love—a *petit air moqueur*—accompanied by a wink that indicated that he was laughing at the other fellow and at himself. That smile could be seductive; when he talked to a woman it expressed: "You are an adorable thing. I would like to kiss and conquer." Men envied him for it; women revelled in it. You could read in their faces: "What a lover that man must be!" And so Chevalier soon became the rage of Paris, which "the pictures" fanned to worship. His progress in London was much slower. He came here practically unknown; appeared in an indifferent revue—"White Birds"—at His Majesty's, and at first made little or no impression on the greater public. Only the connoisseurs detected a certain finish in his diction, a pleasing roguery in his delivery. And the man was so good to look at. So well built, so *svelte*; he had the manner of a French *gentilhomme*, which is a twin, yet different from our gentleman. As the revue wanted bolstering up, and there was no one sufficiently versatile or popular to give it the required "kick," the management gave Chevalier more to do, more songs, more freedom of the stage. And, lo and behold! the French comedian became the mainstay of the tottering affair. Had he been discovered earlier, he might have saved the show. As it was, he made a name for himself, became talked about, was ear-marked for future experiments of other managements. For he knew how to select his material. He sang of love—and, as Sardou, the great dramatist, said: "Give them love, always love; it is infallible."

Still, Chevalier went away with a reputation, but no one could have dreamed that a couple of years later he would be the most-talked-of star in the theatrical firmament of London; that his name would be one to conjure with and draw gold to the box-office; that he would turn the heads of thousands of women, not merely of hedonists, but of respectable *matresfamilias*. "The Love Parade"—his love parade—did it. He was the long-awaited successor to Valentino, his peer and his superior. For Valentino belonged to the mute school; Chevalier was as good a flesh-and-blood actor as he was on the screen, while we never know what impression his predecessor would have made had he spoken—or sung.

The secret of Chevalier's success is not only one of personality, of his mastery of technique, of his fine sensibility as an actor. It lies in the "altogether" of his performance; in English, in the flavour of his melodious accent; in French, in the suavity of his recitation; when he says *amour* he draws it out languorously, chantingly, insinuatingly. His is the vibration, the gentle emotion, echoed by intuition in nearly every hearer. He courts, he cajoles, he stimulates us by his voice, and whenever there is an opportunity he turns on the smile accompanied by a coaxing glamour in his eye that implies worship to women and comradeship to men. One cannot exactly define this witchery, for it is the dower of

the elect; it is as mysterious yet as understandable as fellow-feeling that galvanises a crowd of men and women into a sensation of amatory communion, delicate and cosy. But he is not only a *charmeur*; he could, if he so wished it, be a powerful, emotional actor, one who holds by the expressiveness of his restraint. Who could forget his fine but cavalier-like "taming" of his queen in "The Love Parade,"

the antique play of Sudraka, has forsaken the sophistications and mannered modes which have become so associated with the Lyric, Hammersmith, for a lyrical simplicity that is as refreshing as it is unusual. For "The Toy Cart" deals with one of the rarest of themes in the modern theatre—a pure, unalloyed love—and, though its story is over two thousand years old, and its Oriental character gives it aspects

different from Western drama, it emphasises one essential feature—that human nature remains much the same in all climes and in all times. The idyll of the poor but noble Brahmin's passion for the lovely and favoured courtesan, and of her realisation that honour is greater than worldly endowments, is told with many a graceful phrase both of language and acting. The perfidious villain with his plot provides not only an exciting episode, but affords a glimpse at the dignity and esteem of a judge of the courts, finely drawn by Mr. Elliot Seabrooke. The beauty of the writing and the sincerity of the acting bridge us over the naïveté of melodrama and compel our sympathy. There is distinction and nobility in this portrait of Charaduta by Mr. Franklin Dyall, and a lovely composure and charm in Miss Madeline Carroll's Vasantasena, the courtesan. Miss Margaret Yarde, as the scheming mother, extracts much fun out of her roguery; while the antics of the Prince, brother-in-law to the King, compact of villainy and absurdity, are admirably depicted by Mr. Ronald Simpson. Perhaps the most delightful performance is that of Mr. Arthur Hardy, who is a sort of faithful Sancho to his Don Quixote. His utilitarian philosophy and comment are a constant source of enjoyment. The piece has been well produced; the settings and costumes are both picturesque and atmospheric; and the incidental music of Mr. Alfred Reynolds contributes to a general effect that is very satisfying. "The Toy Cart" pleased the first-night audience at the Lyric, and, unless we have grown too sophisticated, it will please all who go out to Hammersmith to see it.

It was fitting that M. Paul Raynal's play, "Le Tombeau sous l'Arc de Triomphe," in the English version of Mr. Cecil Lewis, should have been revived on Armistice Day. The production at the Little Theatre marks the beginning of a scheme organised by Mr. Maurice Browne to present plays that by their special character appeal to a less limited public than the ordinary commercial theatre caters for, and we may say that in this first choice they began well. "The Unknown Warrior" has distinguishing merits of simplicity and sincerity; it is well written and beautifully rendered, for Miss Rosalinde Fuller and Mr. Maurice Browne, in their original parts, again give to their performances intensity of emotion and that artistic control which is demanded to save the parts from sinking into a vortex of muddy feeling; while Mr. Lawrence Hanray, as the soldier's father, who comes new to the cast, taking the place of Mr. Huntley Wright, brings strength and pity to his study, and, by his accomplished reading, helps to give the play its full effect. "The Unknown Warrior," however, is not a

great play, and, in the abridged version used, falls short of its own height, inasmuch as the abbreviation cuts out at least one of the original play's most significant passages. Its symbolism, too, belongs too much to the theatre—a device that is too close to decoration, too consciously used to escape the suspicion of theatricality. There is also, interwoven in the texture, an intense nationalism characteristic of France that sometimes disturbs. These criticisms apart, the emotional passages have a compelling beauty, and the production of Miss Ella van Volkenberg, together with the sure and well-defined characterisations of the three players, secures a moving intensity.



TO APPEAR AT THE DOMINION—WITH A CONTRACT CALCULATED TO BRING HIM SOME £4000 A WEEK! M. MAURICE CHEVALIER, THE POPULAR FRENCH FILM STAR AND COMEDIAN.

M. Maurice Chevalier is to appear in person at the Dominion Theatre, in London, from December 1 to 13, and he has, it is said, a contract which will ensure him a sum of something like £4000 a week! The first part of the programme will consist of a revue, in which thirty-six of the Plaza Tiller Girls will appear, with other artists. The second part M. Chevalier will carry through almost unaided, save by the new British symphonic orchestra conducted by Mr. Melville Gideon, which will play throughout the whole entertainment. M. Chevalier will, among other things, sing his famous number, "Sweeping the Clouds Away," from "Paramount on Parade," and also the theme numbers from his latest picture, "The Playboy of Paris," which is awaiting release.

or that wonderful scene in the stage-box when his silent mastery impelled her to submission? I do not know what his programme is when, anon, he will draw his myriad of audiences to the Dominion. But it would be a thousand pities if he confined himself to the amenities of his *chansonnier* and were not to give us, away from the screen, an at least fragmentary exhibition of his dramatic gifts. For his is the art of the comedian to perfection.

Sir Nigel Playfair, in conjunction with Mr. Franklin Dyall and Mr. Arthur Hardy, in presenting an English adaptation by Arthur Symons of "The Toy Cart."

Gems of Our Ancestors: Mediaeval Jewellery, Lay and Clerical.



1. A Silver-Gilt Ring Found in the Thames, at Chelsea. (Eighth or Ninth Century.) 2. A Gold Brooch Found at Lanercost. (About 1400.) 3. A Nielloed Gold Ring, with Four Animal-Heads, Found at Berkeley Castle. (Tenth or Eleventh Century.) 4. A Gold Ring, with a Sapphire, from the Grave of Ralph Flambard, Bishop of Durham. (died 1128.) 5. A Gold Brooch. (Thirteenth Century.) 6. A Gold Brooch Inscribed "Non Deturpetenti." (Fourteenth Century.) 7. A Gold Ring, with a Sapphire, which Belonged to William of St. Barbara (died 1152). 8. An Enamelled Gold Pendant Found at Matlask, Norfolk. (Fifteenth Century.) 9. The Jewel, in Gold, Rubies, Emeralds, and Pearls, of William of Wykeham, Bishop of Winchester (died 1404). 10. A Gold Reliquary Cross, with Pearls, Found at Clare Castle, Suffolk. (Fifteenth Century.)

11. A Gold Ring, Set with a Roman Plasma Intaglio of the Head of Minerva, from the Grave of Stephen Gardiner, Bishop of Winchester (died 1555). 12. A Gold Ring, with a Sapphire, from the Grave of Henry Woodlock, Bishop of Winchester (died 1311). 13. A Gold Ring, with a Ruby, from the Grave of William Greenfield, Archbishop of York (died 1315). 14. A Gold Ring, with a Diamond and Two Rubies. (Fifteenth Century.) 15. A Gold Ring, with a Sapphire, from the Grave of John Stanberry, Bishop of Hereford (died 1474). 16. A Silver Parcel-Gilt Brooch Found at Newminster Abbey, Northumberland. (About 1300.) 17. A Gold Ring, with a Ruby, from the Grave of Richard Mayew, Bishop of Hereford (died 1510).

The jewellery here illustrated was shown at the recent Exhibition of English Mediæval Art at the Victoria and Albert Museum. The following notes concern certain of the pieces. (2) This brooch lacks its enamel and its pin, but is one of the finest examples of English mediæval jewellery extant. (3) The animal-heads have red glass eyes. (9) The Virgin's lily in the little Annunciation group of this crowned M has leaves of emeralds and a pot formed of a single ruby. (10) This cross was found when a railway station was being built on the site of Clare

Castle. It was owned by Queen Victoria. Nos. 1, 5, and 14 were lent by the Victoria and Albert Museum; 2 was lent by the Society of Antiquaries of Newcastle-upon-Tyne; 3, by Lord Berkeley; 4, by Durham Cathedral; 6, by Dr. Philip Nelson; 7, by Durham Cathedral; 8, by Norwich Castle Museum; 9, by New College, Oxford; 10, by H.M. the King; 11 and 12 by Winchester Cathedral; 13, by York Minster; 15 and 17 by Hereford Cathedral; and 16 by the Laing Art Gallery, Newcastle-upon-Tyne.

Masks and Symbolism in the Traditional No Plays of Japan: "Shakkyo"—a Lion Dance.

FROM A JAPANESE PRINT, AKIN TO THOSE APPEARING IN THE CHRISTMAS NUMBER OF "THE ILLUSTRATED LONDON NEWS." (COPYRIGHT.)



THE ASSOCIATION OF LIONS AND PEONIES IN ORIENTAL ART: MASKED NO DANCERS REPRESENTING TWO LIONS LEAPING WITH JOY AT THE APPROACH OF A PRIEST.

Among the many attractive features of our Christmas Number which is now on sale everywhere and contains, as a presentation plate in colour, Cecil Aldin's delightful dog picture—"For What We Have Received"), there is one that will appeal especially to those interested in Oriental drama. It takes the form of an article by Zoe Kincaid on the modern revival of the ancient No plays in Japan, accompanied by a set of striking Japanese prints reproduced in colour. The above picture belongs to the same series. It exemplifies the elaborate character of the costumes; the

wearing of masks; and the symbolic use of flowers, or other objects, in place of stage settings. An explanatory note on the Lion Dance (*Shakkyo*) here represented reads as follows: "A travelling priest comes to a stone bridge leading to a temple, and is met by two lions, who dance with joy at his approach. Lions and peonies have long been associated in Chinese and Japanese art, and the dancers perform on and off small platforms decorated with white and red peony bushes. The manes of the lions are white and red respectively. One wears a gold mask, the other a dark one."



Quality
Jells

VAUD
69

LIQUEUR SCOTCH WHISKY

Wm. Sanderson & Son, LTD.
Distillers — LEITH.
Established 1863

This advertisement for Vaud 69 Liqueur Scotch Whisky features a painting of a fox hunt in progress. In the foreground, several foxhounds are shown in mid-stride, running across a dirt path. Behind them, a line of fox hunters on horseback follows, dressed in traditional hunting attire including red coats and hats. The scene is set in a wooded area with trees and foliage. In the lower right foreground, a bottle of Vaud 69 Liqueur Scotch Whisky is prominently displayed. The bottle has a dark glass body with a label that reads "VAUD 69" in large letters, "LIQUEUR SCOTCH WHISKY" at the top, and "Wm. Sanderson & Son, LTD. Distillers — LEITH. Established 1863" at the bottom. The word "Quality" is written in a cursive script above the bottle, and "Jells" is written below it. The overall composition suggests a connection between the traditional sport of fox hunting and the product.

PERSONALITIES OF THE WEEK:
PEOPLE IN THE PUBLIC EYE.

THE RECENT OPENING OF THE ROUMANIAN PARLIAMENT: KING CAROL II. AND HIS SON, THE CROWN PRINCE MICHAEL (FORMERLY KING MICHAEL I.), LEAVING THE PARLIAMENT HOUSE AT BUCHAREST.

Our readers will scarcely need reminding that King Carol now sits upon the throne of Roumania, and that his son, who reigned for a while as King Michael I., is now the Crown Prince, an arrangement that is both natural and popular. His Majesty was born on October 15, 1893; and his son, now known as Prince of Alba Julia, on October 25, 1921. King Ferdinand I. died in July 1927.



A GREAT AIRMAN AND HIS FIANCEE: AIR COMMODORE KINGSFORD SMITH GREETED BY MISS MARY POWELL AT MASCOT, SYDNEY.

Air Commodore Kingsford Smith (then Wing Commander) landed at Darwin, Northern Australia, on October 19, after having flown there from England in 9 days, 21 hours, 40 minutes. Later, he proceeded to make a triumphal progress by air across his native Australia. The rank of Air Commodore—the highest rank in the Australian Air Force—was specially conferred on him by the Australian Government.



A VICTORY WHICH BROUGHT £204,760 TO THOSE WHO HELD THE HORSE'S TICKET IN THE IRISH SWEEPSTAKE: "GLORIOUS DEVON" AFTER WINNING

THE MANCHESTER NOVEMBER HANDICAP.

The "Glorious Devon" ticket in the much-discussed Irish Hospital Sweepstakes was drawn by Messrs. Frank G. Prescott, Francis Ward, and John Torney, who sold half of it to a London firm for £2500. Thus the first prize—£204,760—was divided between these three holders and the firm in question. Mr. Prescott also received £4450 as the seller of the winning ticket. The total prize-money was £409,527.



A MUSICAL LUNCHEON-PARTY AT THE CHANCELLOR OF THE EXCHEQUER'S: M. CHALIAPINE, THE GREAT RUSSIAN SINGER (RIGHT), AS THE GUEST OF MRS. SNOWDEN AND OF MR. SNOWDEN, WHOSE PROPOSAL TO SUBSIDISE GRAND OPERA AT COVENT GARDEN AND IN THE PROVINCES IN THIS COUNTRY HAS NOT BEEN RECEIVED WITH UNIVERSAL FAVOUR.

Mr. Snowden, the Chancellor of the Exchequer, proposes to grant the Covent Garden Opera Syndicate (1930), Ltd., a subsidy which will amount to £92,500, spread over 5½ years. Mrs. Snowden, who is a Governor of the British Broadcasting Corporation, is one of the directors of the new syndicate. The proposal is to grant £5000 for the last quarter of the current calendar year, and to make a grant of £17,500 a year for five years, beginning on Jan. 1, 1931, "towards the expense of presentation of Grand Opera, not merely at Covent Garden, but also in the provinces." Further funds will be provided by the B. B. C.



THE FIRST MEETING OF THE FIVE TRUSTEES OF THE PILGRIM TRUST FOUNDED BY MR. EDWARD S. HARKNESS, OF NEW YORK: LORD MACMILLAN; MR. STANLEY BALDWIN; AND SIR JOSIAH STAMP (SEATED; LEFT TO RIGHT); MR. JOHN BUCHAN; SIR JAMES COLQUHOUN IRVINE; AND MR. THOMAS JONES, THE SECRETARY (STANDING; LEFT TO RIGHT).

As most of our readers must be aware, Mr. Edward S. Harkness, the American railway magnate and philanthropist, has placed in the hands of trustees a large sum of money (said to be £2,000,000) which he desires should be spent for the benefit of Great Britain. The Trust is known as the Pilgrim Trust; and it is in recognition of the admiration the donor feels for the part Great Britain played in the Great War and for the way in which it has borne its post-war burden. The Original Trustees are here seen; with the Secretary, Mr. Harkness and his wife have made other very generous gifts to the United Kingdom and to the British Empire.



THE HON. MRS. VICTOR BRUCE.
The famous airwoman. Left Heston Aerodrome on September 25 and flew to Tokio, arriving there on November 24. Thus, is the first woman to fly from London to Tokio. a flight of over 11,000 miles. She piloted a light aeroplane.



BEGUM SHAH NAWAZ.
One of the two Indian women delegates to the Round-Table Conference. Made a speech on November 20 which won her many congratulations. A Moslem of a family whose women have always observed strict purdah. Spoke for the women of India.



DAME MARY SCHARLIEB.
One of the pioneer women doctors of this country and a lifelong medical worker for women. Born June 18, 1845; died, November 21. Received diploma of the Madras Medical College fifty-two years ago. M.D. of London, 1888. D.B.E., 1926.

SIR HERBERT STANLEY.
Now Governor of Ceylon. To be the High Commissioner for South Africa, in succession to the Earl of Athlone, and also to be High Commissioner for the United Kingdom in the Union of South Africa. Served in South Africa, 1910-1924. Is fifty-eight.

BOOKS OF THE DAY.

If it be true, as Sir Francis Younghusband said in his book about India recently noticed here, that a nation's prestige depends largely on its literature, England ought to be proud of her poetical heritage. She does not, however (in Clough's phrase), "strive officially to keep alive" the poets to whom she owes it. Too many have been allowed to starve for want of a public. Only the other day it became known that the oldest of our living poets, who—to quote the appeal on his behalf—"as a lord of language is in the Miltonic tradition," was lying "ill and in poverty." He it was who wrote—

Slight not the songsmith,
England my mother,
Maker of men.

England has not exactly slighted him—in fact, has knighted him; but has omitted, it seems, to buy his books. In the poem just quoted, by the way, occur some stanzas that bring to mind Sir James Jeans's conception of the Universe as consisting of pure thought—

God on His throne is
Eldest of gods:
Unto His measures
Moveth the Whole.

I remember thinking when Alfred Austin died that the claims to the Laureateship lay between William Watson and Rudyard Kipling. The powers that were thought otherwise. Subsequent events have tended to put the Miltonic tradition on the top shelf; but, even so, I think that there might be more demand for Sir William's "magnificent contribution to the poetry of our time and race," if it were now placed before the public in a comprehensive form. In other words, the time has come for a complete edition of his Poetical Works. It is now twenty-four years since the "Collected Poems" appeared.

Sir William Watson has paid eloquent tribute in verse to the genius of earlier poets, and I was reminded of one in reading "THE LIFE OF ROBERT BURNS." By Catherine Carswell, Illustrated (Chatto and Windus; 15s.). It seems a shocking confession to have to make (fortunately there are no Scots within range at the moment), but I had never previously read a full-dress biography of Burns; only short memoirs or appreciations, such as those of Stevenson and Andrew Lang. Sir William Watson's heartfelt lines on the Scottish bard are the more memorable in that he is praising a poet who did not, like himself, cultivate "the carven phrase." He touches the secret, perhaps, of the northern "songsmith's" unfading spell when he writes—

And though thrice statelier names decay,
His own can wither not away
While plighted lass and lad shall stray
Among the broom,
Where evening touches glen and brae
With rosy gloom.

In the new biography we hear a great deal about one lad straying with various lasses, plighted and otherwise. The author has not neglected this leading trait in the poet's character, and, indeed, to have done so would have been gross misrepresentation, for Burns was a valiant amorous and gloriéd in his adventures. This book, which is the outcome of years of study and research, and includes much new material, presents at once a candid and a sympathetic portrait, painted with all the frank realism of to-day. Both in the "Prelude" on the poet's origins and parentage, and in the story of his own career, the author pictures vividly the social conditions and the aspect of the country amid which Burns lived. On the technical side the book is well constructed, and the writing beyond reproach. At the same time, in reading it I was sometimes conscious of something missing, which I found it difficult to define. To put it briefly, I could not quite identify the master singer I knew from his verse with the Robert Burns here presented—the struggling farmer; the rustic Don Juan; or the honest gauger, not "afraid" (as Alan Breck would say) to draw his sword against a gang of smugglers, unlike the Cornish exciseman in Hawker's tale of "The Gauger's Pocket." In her preface the author avows herself an "up-to-date Burns worshipper." I think the element I missed in her pages was a little more "worship" of Burns as a poet and correlation between the poems and the life. For example, after reading the sad story of Mary Campbell, I did not realise, until I turned to Andrew Lang's essay, that Mary Campbell was "Highland Mary." One does not, of course, expect a biography to be overloaded with

quotations, but many are given for explanatory purposes, and room might have been found for a few more to emphasise Burns's peerless quality as a lyrst.

There are some interesting references to Burns's view of the financial side of poetry and its material rewards. In this matter he was far from mercenary. Describing his early ambitions, the author writes: ". . . He would identify himself with the nameless, unrewarded bards who had made the songs of the Scottish people." Despite his subsequent popularity, of course, his view of poetry as unrewarding was fulfilled, and he died poor. Then came the customary *post-mortem* awakening of the public conscience. "Now that poor Robin was dead, all the birds of the air fell a-sighing and a-sobbing to some purpose. The hat was handed round for the widow and children." It is a minor point, but I notice that the author throughout adopts the spelling "Scotish," and I should be curious to know on what authority. As a Southron I was always taught never to mention a "Scotchman," but only a "Scotsman" or a "Scot." I find, however, that Andrew Lang (who ought to have known, being of that ilk) uses "Scotch" and "Scottish" in the same sentence. If "Scottish" is wrong, I am content to err with Scott—

And strike three strokes with Scottish brand
And march three miles on Southron land.

I have also been reading of late a very delightful book partly by and partly about a Southron poet in whom I



A FAMOUS AMERICAN HONOURED ON THE OCCASION OF THE TWENTY-FIFTH ANNIVERSARY OF HIS ASSOCIATION WITH THE NATIONAL GEOGRAPHIC SOCIETY: DR. JOHN OLIVER LA GORCE, SEEN, WITH HIS COLLECTION OF WEAPONS, IN HIS OFFICE AT THE SOCIETY'S HEADQUARTERS, IN WASHINGTON.

The twenty-fifth anniversary of the association of Dr. John Oliver La Gorce with the National Geographic Society, of Washington, D.C., U.S.A., was fittingly celebrated on November 5 by a dinner, given by the Society's Trustees, which was attended by over two hundred distinguished men of science, statesmen, editors, explorers, and other notable people from all over the United States. Here Dr. La Gorce is seen in his office at the Society's Headquarters, among his fine collection of arms, which ranges from a Crusader's sword to rare Toledo blades, Persian daggers, yataghans, small-swords, and from a turquoise-inlaid dagger from Tibet to a trench knife used in the Great War. Dr. La Gorce's other hobby is fishing, and he is the author of "The Book of Fishes," one of the most authoritative and comprehensive illustrated works on deep-sea and river fishes of American coastal and inland waters. In addition to being Vice-President of the National Geographic Society, which has a world membership of over 1,275,000, Dr. La Gorce is a member of its Board of Trustees and Associate Editor of the "National Geographic Magazine."

take special interest since he went—*longo intervallo*—to the same school as I had, and likewise claimed "li'l old" London as his native village. It is a book at once rich in humour and fraught with pathos, for this poet, like Lycidas and Keats and Shelley, was "dead ere his prime." I refer to "SOME LETTERS FROM ABROAD OF JAMES ELROY FLECKER." With a Few Reminiscences by Hellé Flecker and an Introduction by J. C. Squire. Illustrated (Heinemann; 8s. 6d.). The author of "Hassan" and "The Golden Journey to Samarkand" comes out in these intimate letters to men friends, mostly about literary matters, as a facetious ironist and a knock-about critic, full of quips and quirks and revelling in slang, with no little admixture of robust expletive. If Stevenson had been an Uppingham and Oxford man, he might have produced letters rather like these when he was young. It was Flecker, by the way, who wrote the well-known line—

I have been faithful to thee, Cynara, in my fashion,

which gave the right phrase for describing Burns's love of Highland Mary, and has provided the title of a play now running in London. Mrs. Flecker has filled gaps in the correspondence and indicated the general setting of her husband's life in the Near East with charming passages of reminiscence.

Flecker, too, deplores the neglect of poets. Writing from Beirut in 1912 to Mr. Edward Marsh, who was

preparing an anthology, he says: "Will you think it impertinent if I make one or two suggestions? One is that your anthology be the first to include, if it does not already, the 'Pirate Ship' of Richard Middleton, which is a masterpiece. I never knew poor Middleton, who was murdered by the British Public, but his suicide this year was one of the tragedies of literature." Another letter, of the same year, from Beirut, where Flecker was then Acting Vice-Consul, records an interesting visit from Colonel T. E. Lawrence (of later Arabian fame), who—Mrs. Flecker explains—"had arrived by the night train, but, not wishing to disturb us, had slept on the floor in the station, to the scandal of the station-master. My husband was delighted to be able to talk literature and Oxford again, and to hear of the 'amazing boy's' astonishing adventures in Asia Minor." Flecker himself alludes to the incident thus: "Meantime, O Franko, I long much—we both of us long for civilised company. It has been supplied to us so far by one Lawrence, demy of Magdalen—a strange boy who tramps Syria on foot and digs Hittites for Hogarth."

Several other volumes of verse confront me, mutely pleading for notice, which the inexorable limits of space will render inadequate. The change in our soldier poets from the classical manner of Rupert Brooke to the stark anti-war realism of Siegfried Sassoon and Wilfrid Owen is well explained and represented in "AN ANTHOLOGY OF WAR POEMS." Compiled by Frederick Brereton. With an Introduction by Edmund Blunden (Collins; 6s.).

With this admirable anthology may be bracketed the work of a single poet of wide reputation who sings both of war and of pre-war adventures and experiences with virile fluency and invincible cheerfulness—"THE COLLECTED VERSE OF ROBERT SERVICE" (Benn; cloth, 8s. 6d.; leather, 12s. 6d.), which includes his well-known volumes, "Songs of a Sourdough," "Rhymes of a Rolling Stone," "Rhymes of a Red Cross Man," and "Ballads of a Bohemian." Burns himself might have appreciated a sentiment in "The Twa Jocks"—

That's whit I hate maist about fechtin'—
it maks ye sae deevilish dry!

One author whose serious side is represented in the "Anthology of War Poems" displays humour unalloyed in "WISDOM FOR THE WISE." By A. P. Herbert. Illustrated by George Morrow (Methuen; 5s.). This delicious little *jeu d'esprit* includes pieces contributed to *Punch* under the headings "Tinker, Tailor" and "The Wherefore and the Why." Humour of a daintier type, blended with wistful fancy and an intense feeling for Nature, is dominant in a little book of strongly original verses called "COUNTRY BUMPKINS." By Doremy Olland (Methuen; 5s.). I have read these charming poems from end to end with great enjoyment, lured on by their gossamer lightness, felicity of expression, and happy

pictures of the Suffolk landscape. Two lines afford a transition from "song" in the poetical sense to "song" in the musical sense—

I do not want to see my music made
By long black coats and party dresses.

The manner of producing the voice, rather than of clothing the singer, is the chief concern in an admirable work of expert instruction to vocalists, entitled "YOU CAN SING." By Clara Novello Davies. With Foreword by the Earl of Plymouth. Illustrated (Selwyn and Blount; 6s.). My first thought on seeing the title was—"Unfortunately, I can't!" but the author so communicates her enthusiasm that I almost feel inclined to try, at the risk of becoming unpopular with my family and neighbours. The tables of exercises in the enunciation of consonants are particularly intriguing. Seriously, though, this book contains much that is valuable, both to singers and others, on the hygiene of body and mind. "Let us have no 'Hymn of Hate' (writes the author). My son, Ivor Novello, composed a song of the late war which became so universal that it was sung by friend and foe alike, because, amid all the bloodshed and bitterness, its words carried no bitter thought, but only the hope of reunion and domestic bliss. That is why 'Keep the Home Fires Burning' appealed to all." It might be interesting to compile an anthology of war "songs" as distinct from war "poems."

C. E. B.

THE FALSE "IRON MAIDEN" OF NUERMBERG; AND THE REALITY.



1. THE PRESENT "IRON MAIDEN," LATELY DISCOVERED TO BE A MODERN "RECONSTRUCTION" MADE FOR AN ANTIQUARY IN 1867: THE SHOW-PIECE IN THE FAMOUS COLLECTION OF INSTRUMENTS OF TORTURE PRESERVED IN THE CASTLE AT NUERMBERG.

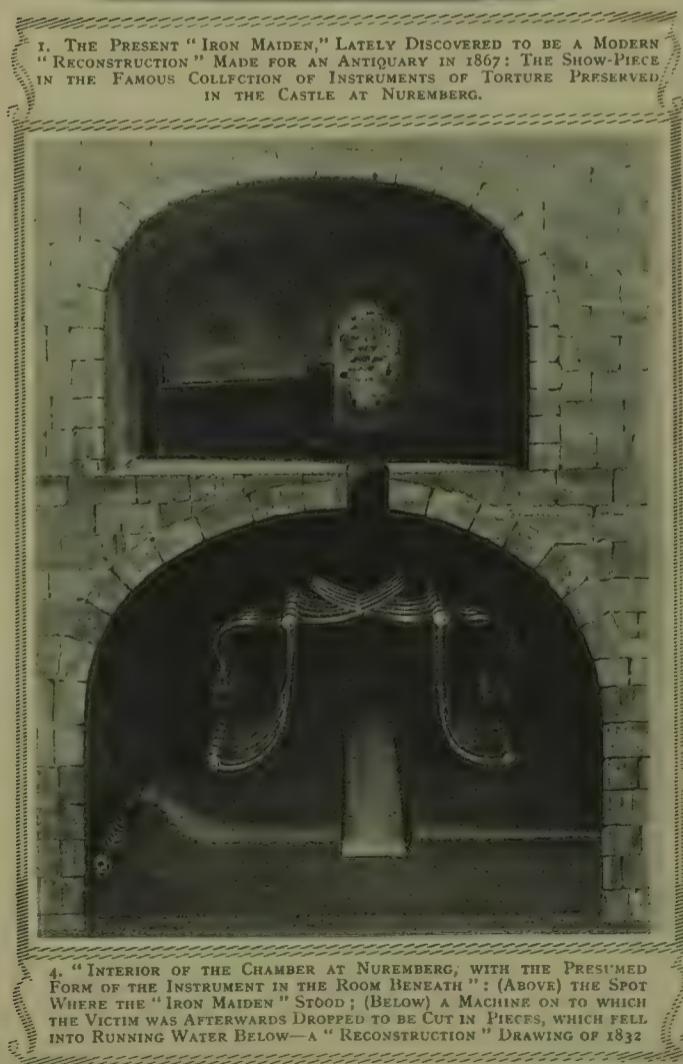


2. "THE JUNGFER OF VIRGIN AS IT STOOD IN 1834 IN THE CASTLE OF FEISTRITZ BELONGING TO BARON DIEDRICH OF VIENNA": A FIGURE BELIEVED TO HAVE BEEN THE ORIGINAL "IRON MAIDEN" OF NUERMBERG, REMOVED IN 1792.

3. HOW THE AUTHENTIC "IRON MAIDEN" DESTROYED ITS VICTIMS: THE INTERIOR OF THE FIGURE SEEN AT FEISTRITZ CASTLE IN 1834, SHOWING THE SPIKES THAT PIERCED THE EYES AND BODY OF THE VICTIM (PLACED WITH HIS BACK TO THE CENTRAL COMPARTMENT) WHEN THE SIDES CLOSED.



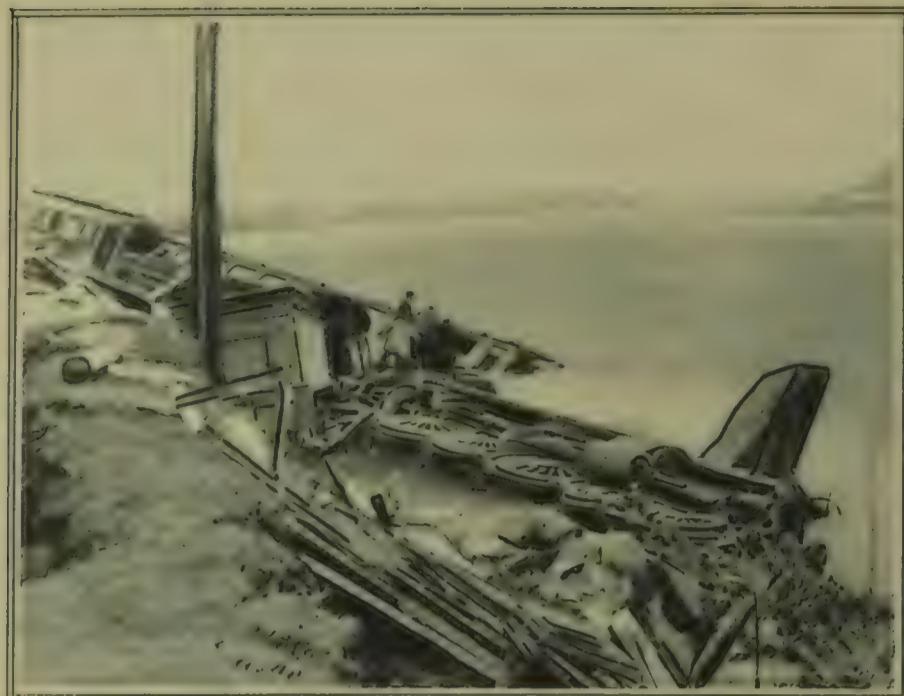
5. THE INTERIOR OF THE PRESENT "IRON MAIDEN" SHOWN AT NUERMBERG: AN INSTRUMENT (THOUGH PROVED TO BE OF MODERN CONSTRUCTION) OBVIOUSLY RESEMBLING THE AUTHENTIC MACHINE AS SHOWN IN FIG. 3.



4. "INTERIOR OF THE CHAMBER AT NUERMBERG, WITH THE PRESUMED FORM OF THE INSTRUMENT IN THE ROOM BEHIND": (ABOVE) THE SPOT WHERE THE "IRON MAIDEN" STOOD; (BELOW) A MACHINE ON TO WHICH THE VICTIM WAS AFTERWARDS DROPPED TO BE CUT IN PIECES, WHICH FELL INTO RUNNING WATER BELOW—A "RECONSTRUCTION" DRAWING OF 1832

It was recently alleged that the famous "Iron Maiden" of Nuremberg (Figs. 1 and 5), the show-piece in the collection of ancient instruments of torture at the Castle there, had been discovered to be no genuine antique, but to have been made for a German antiquary, by a local blacksmith, in 1867.

Although the present "Iron Maiden," however, may be thus discredited, as of modern construction, the existence of such an instrument in former times has been shown to be a grim reality. Writing in the "Observer," Mr. Harold Llewellyn Smith recalls that in 1832 a certain Mr. R. L. Pearsall traced the authentic machine to an Austrian castle, where he made drawings of it (Figs. 2 and 3 above), and gave an interesting account of his researches in the *Journal of the Society of Antiquaries of London* for 1838 ("Archæologia," Vol. xxvii). Mr. Pearsall read his paper on the subject, entitled "The Kiss of the Virgin," on January 12, 1837. He tells how, during a tour in Germany in 1832, he visited Nuremberg, and in a book of local history, published in 1792, found an extract from an old chronicle recording that an "Iron Virgin" was constructed there in 1533. Pearsall also obtained some hearsay testimony, and, in company with a German archæologist, visited vaults in the city wall, where he saw the spot where the "Virgin" had stood, and learned how the victim, when released, fell through a trap-door "on a sort of cradle of swords," in a vault below, so arranged as to cut the body into pieces, which then dropped into running water (Fig. 4). In 1834 Pearsall visited Vienna and chanced to hear that an "Iron Virgin" was actually in the possession of Baron Diedrich, at the Castle of Feistritz. Thither he went, at the Baron's invitation, and saw the instrument shown in his drawings (Figs. 2 and 3). The Baron's account of the way it came into his possession corroborated a story that Pearsall had been told in Nuremberg, that the "Iron Maiden" had been removed from that city, in a cart, in 1792, a few days before the French troops entered it during the Revolutionary wars. "It must be the same machine," writes Pearsall, "which stood formerly in the subterranean vault (at Nuremberg). . . . On the inside of its right breast are 13 quadrangular poniards . . . two on the inside of the face were clearly intended for the victim's eyes. . . . There are evident bloodstains yet visible on its breast. . . . One is therefore obliged to regard the story of 'The Kiss of the Virgin,' not as a popular legend, but as history."



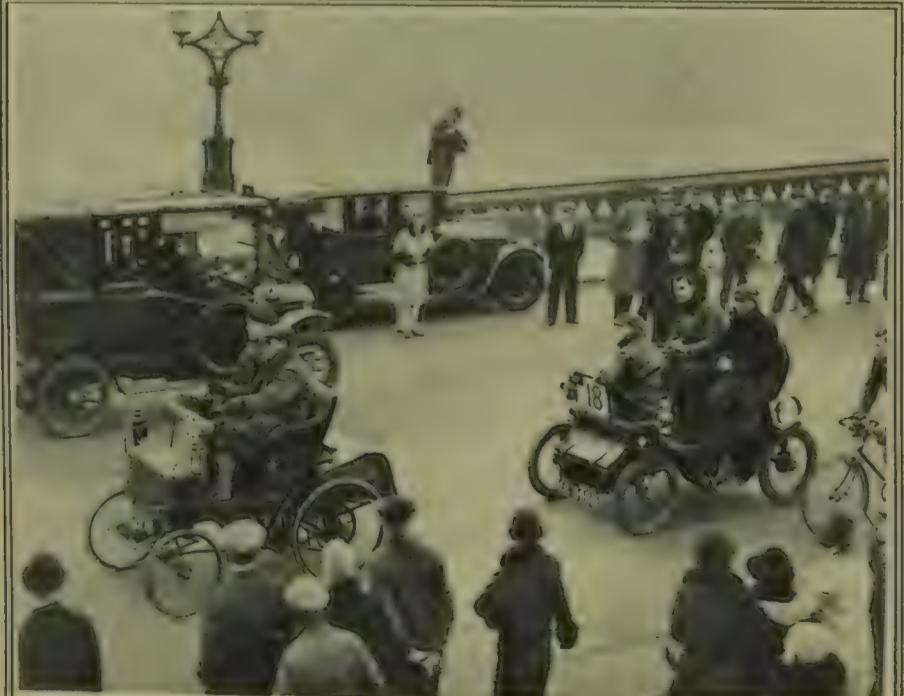
THE "LANDSLIP" DERAILMENT OF THE PARIS-NANTES EXPRESS: THE WRECKED ENGINE AND LEADING COACH IN THE LOIRE.

The 6.50 express from Paris to Nantes was derailed between Oudon and Clermont-sur-Loire at 10.15 p.m. on November 21. A fireman was killed, but of the nineteen passengers injured only four were detained in hospital. The cause of the accident was a landslip from higher ground, which obstructed the permanent way at a point at which the line runs between a steep hill and the bank of the Loire.



THE SCHELDT BREAKS ITS BANKS AFTER THE RECENT HEAVY RAINS: THE FLOODED MAIN ROAD FROM TERMONDE TO ANTWERP.

The persistent rain of the last few weeks had serious consequences in several countries of Northern Europe—in none more so than in Belgium. The level of the Sambre was 7 ft. above normal at one point, and floods occurred near Charleroi and Mons and between Liège and Verviers. Above we illustrate the scene at Termonde, where an embankment gave way and a number of villages are under water.



COMPETITORS IN THE "OLD CROCKS" EMANCIPATION RUN FROM LONDON TO BRIGHTON, ORGANISED BY THE R.A.C.: TWO VETERAN CARS PASSING OVER WESTMINSTER BRIDGE. On November 23 the run from London to Brighton for motor-cars of twenty-six years of age and over took place. The event was organised by the R.A.C. to celebrate the anniversary of the *laïsse de la route* of the Act requiring cars to be preceded by a man with a red flag. The first car to arrive at Brighton Aquarium was a 1903 de Dietrich racer.

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



THE LATE LORD BIRKENHEAD'S BOOKS, WHICH ARE BEING SOLD: IN THE LIBRARY; WITH A MODEL OF "VERONICA," OF MUTINY CASE FAME.

The late Lord Birkenhead's books (to be auctioned on December 8 and the following days) include many valuable and interesting works, including an Elzevir edition of Homer which belonged to Mme. Pompadour. In the Library is the model of the barque "Veronica," associated with a famous case of mutiny and murder in which Lord Birkenhead—then a struggling young barrister—was Counsel for the prosecution.



THE PROTECTION OF MANUSCRIPTS AT THE MUSEUM: AN INSTRUMENT FOR TESTING THE EFFECT OF THE LIGHT, INSTALLED IN THE MANUSCRIPT DEPT. Tests are being made at the British Museum of the light which reaches the valuable illuminated manuscripts exhibited there, to discover if light is influenced in any way by the humidity of the atmosphere. The instrument illustrated above allows of records being taken—a step towards establishing whether such influence tends to harm the manuscripts in any way.

UNDER THE HAMMER: MASTERPIECES FROM ENGLISH COLLECTIONS.

BY COURTESY OF THE OWNERS AND OF THE AUCTIONEERS, MESSRS. CHRISTIE, MANSON AND WOODS.



"BADDELEY AS MOSES IN 'THE SCHOOL FOR SCANDAL.'"
By John Zoffany, R.A.



"PORTRAIT OF MARGARET ELIZABETH,
BARONESS ARDEN."
By Sir William Beechey, R.A.



"PORTRAIT OF ANNE WOLSTENHOLME WHEN A GIRL."
By W. Hogarth.



"A FARM AMONG THE HILLS."
By P. de Wint.



"JANE, SECOND DAUGHTER OF SIR THOMAS SPENCER WILSON, BT."
By John Hoppner, R.A.

"PORTRAITS OF JOHN, SECOND EARL OF EGMONT, AND CATHERINE, HIS WIFE."

By Sir Joshua Reynolds, P.R.A.



The pictures here reproduced are some of those which will come under the hammer at Christie's on December 12.—The portrait of Robert Baddeley shows the comedian as Moses, the part he originated in "The School for Scandal," in the Picture Room of Charles Surface's house. Baddeley (1733-1794) joined the Drury Lane Company in 1763, and he it was who left the bequest which provides the Baddeley Cake and wine for the Drury Lane players every Twelfth Night. The work, which measures 29½ in. by 23½ in., was exhibited at the Royal Academy in 1781. Its present owner is Mr. Keith Hutchison, whose ancestor received it from the Treasurer of Drury Lane Theatre, to whom it had been presented by the executors of the actor's will.—Lady Arden was the eldest daughter of Sir Thomas Spencer Wilson, and married Charles George, Baron Arden, in 1787. She died in 1851. The picture, which is 29½ in. by 24½ in., is signed with initials and is dated 1794, in which year it was exhibited at the Royal Academy.—The de Wint is 26½ in. by 40 in.—Lord Egmont and his wife are seen in the grounds

of Kanturk Castle, County Cork. The picture is 49 in. by 73 in.—Anne Wolstenholme married John Parr, of Raynford, one time Mayor and merchant of Liverpool. The picture is 35 in. by 27 in.—Jane, second daughter of Sir Thomas Spencer Wilson, Bt., of Charlton, Kent, was born on July 7, 1769, and died in 1844. She married (1) the Rt. Hon. Spencer Perceval, and (2) Lieut.-Colonel Sir Henry Carr. The picture is 35½ in. by 27 in.—The Zoffany, as we have noted, belongs to Mr. Keith Hutchison. The Beechey, the Reynolds, and the Hoppner are the property of the Earl of Egmont. The de Wint is owned by Lord Richard Cavendish. The Hogarth is owned by Lieut.-Colonel C. W. C. Parr.

GUELPH TREASURES SOLD TO AMERICA : MEDIÆVAL ART FOR OHIO.

BY COURTESY OF THE CLEVELAND MUSEUM OF ART, CLEVELAND, OHIO.



THE BACK OF A RELIQUARY IN THE FORM OF A BOOK; WITH THE THREE PATRON SAINTS OF BRUNSWICK CATHEDRAL—ST. BLASIUS, ST. JOHN THE BAPTIST, AND ST. THOMAS A BECKET.
(Brunswick. Second Half of the Fourteenth Century.)

(Brunswick; Second Half of the Fourteenth Century.)



A PORTABLE ALTAR IN THE FORM OF A PLAQUE OF AGATE MOUNTED IN SILVER-GILT;
WITH AN OUTER FRAME WHICH IS TWELFTH-CENTURY BYZANTINE AND AN INNER FRAME
MADE IN LOWER SAXONY IN ABOUT 1200.



A MEDALLION OF
CLOISONNÉ ENAMEL
ON COPPER; WITH
A BUST OF CHRIST.
(German, Frankish;
Eighth Century.)

THE PATEN OF ST. BERNWARD; MOUNTED
IN A SILVER-GILT GOTHIc MONSTRANCE.
(Paten: Hildesheim; Twelfth Century.—Monstrance:
Lower Saxony; End of Fourteenth Century.)



AN ARM RELIQUARY IN SILVER-GILT
AND ENAMEL.
(Hildesheim; About 1175.)

photographs of certain items of the Guelph Treasure and asked: "The Great Guelph Treasure Destined to Go to America?" Our question is now answered, at all events in part, by the following note by a contributor: "The Cleveland Museum of Art, Ohio, is to be congratulated on having acquired six of the most important mediæval objects from the collection known as The Guelph Treasure. The whole collection is of outstanding merit, and has come down intact through many vicissitudes. The earliest pieces were made for members of the Guelph and Brunon family up to

OUR readers may recall that in our issue of January 12, 1929, we reproduced

the time of Henry the Lion, and were kept in the Cathedral of St. Blasius, at Brunswick. In 1540 the town of Brunswick seized the Cathedral and suppressed the Chapter. Luckily, these relics, though no longer to be seen on the altars, were preserved. In 1663 they were almost sold, but a revolt in Brunswick saved them from dispersal: the revolt was put down by Duke John Frederick of Hanover, who received the Treasure as part of the indemnity. Till 1803 it remained at Hanover: fear of a French invasion brought it to England for a short time. It returned to Germany, and in 1861 was in the Guelph Museum formed by King George of Hanover. Hanover was annexed by Prussia in 1866, and the Treasure was recognised as the property of the Royal House. It was moved to Penzing Castle, thence to Gmunden, and finally, after the Great War, to Switzerland."

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NO small part of the fun to be extracted from the possession—and even from the pursuit—of old glass is to be found in the light it throws upon the minor points of social evolution. Consider the decanters, how they grow—from the old crude wine-bottles to the polite and decorative objects that are inseparable from a well-appointed household. Once upon a time an unknown benefactor of humanity found that wine could be preserved in a bottle by means of a cork. Old bottles are squat things with narrow necks and bulbous bodies, made of a coarse greenish glass. Gradually the type became less squat and more and more elongated, until another anonymous member of the wine trade introduced the practice of laying down bottles of wine in bins. It is obvious that a short, fat receptacle is unsuited to this purpose, and so—somewhere about the year 1748—the modern cylindrical wine-bottle came upon the scene, and has remained practically unaltered in shape ever since. The German wines usually came to this country in those jolly stoneware jars known to us as "greybeards," made in enormous quantities in the Rhine valley. But French and Spanish wines (mainly claret and sack—i.e., *vir sec*) were imported in the wood, and transferred to bottles by the

FIG. 1. A TYPICAL MID-EIGHTEENTH-CENTURY MAGNUM DECANTER WHICH EXEMPLIFIES THE DERIVATION OF THE DECANTER FROM THE PLAIN WINE-BOTTLE: AN EXAMPLE ENGRAVED WITH THE DEVICE OF THE "ANTI-GALlicAN SOCIETY."



FIG. 3. ONE OF A PAIR OF GREEN CUT-GLASS DECANTERS: A TYPE WITH A HEAVY, SPECIALLY-MADE STOPPER: DATING FROM ABOUT 1790.

London merchants. The refinement of manners that was gradually spreading in eighteenth-century Society naturally brought about the adoption of a receptacle that would be more pleasing to the eye than a dusty bottle upon polished mahogany; so that whereas in 1663 we find Pepys noting that his wine-bottles were stamped with his crest, a hundred years later it is the decanter, and not the wine-bottle, that appears in every dining-room.

It will be obvious that the decanter, being not wanted for purposes of binning, was free to develop on different lines from the bottle. Consequently,

A PAGE FOR COLLECTORS. GLASS DECANTERS.

By FRANK DAVIS.

while its beginnings are a polite version of its rather crude parent, its later development is a variation of this, and not of the later bottle. There are a few early specimens in existence (one, for example, in the Victoria and Albert Museum of about 1730), which definitely mark a transition.

These are in flint glass, but have no stopper, and the inside of the aperture has no marks of abrasion. Moreover, there is a rim a little below the top—that is, these bottle-decanters were made to be corked and tied with string. But rarities such as these are unlikely to come the way of the ordinary collector, and the later decanter proper always has a stopper.

Mr. W. A. Thorpe, of the Victoria and Albert Museum, whose knowledge of early glass is profound, and whose books have more than once been reviewed on this page, says that the balloon shape, with string-rim but without stopper, was in fashion from 1730-40, and the same shape, without the string-rim and with the stopper, began to come in about 1735. Without going into over-elaborate detail, later decanters can rather roughly be divided into two types—those that were conceived as vertical shapes, and those that were thought of as horizontal. This does not mean that anyone ever made a decanter whose width was greater than its height, but that, while some taper naturally upwards to a pointed stopper, others are barrel-shaped, have many rings round the neck, and are surmounted by flattish or mushroom-shaped stoppers.

Of the examples illustrated here, Fig. 1 is the average type of the mid-eighteenth century: its rarity lies in its engraving, rather than in its form. In shape it is about half-way between the old balloon type and the later cylindrical bottle. It is engraved with the badge of the Anti-Gallican Society (Jingoism is no modern invention), and is dated 1767. Next—Fig. 2—is one of a pair of decanters of about 1760—very pretty things indeed, depending solely upon their chisel-cutting,

and not overburdened, as is so much Victorian and modern cut glass, with intricate and deep-cut designs which have no artistic excuse, and serve only to detract from the beauty of the metal and the play of light reflected on its many surfaces.

The decanter seen in Fig. 3 of green cut glass with heavy stopper specially made for it, and not, as in the average decanter, with stereotyped stopper as Figs. 4, 5, and 6. Date, about 1790. The shape of the one in Fig. 4, with its low centre of gravity, obviously gives the name to this type—Ship's Decanter—though there is no particular

reason to suppose it was not used on shore. It is cut with flutes, and its stopper is mushroom-shaped. One can date it about the end of the century.

The last two photographs are of Irish decanters of about 1820. The first (Fig. 5) is step-cut. In the opinion of many persons who are well qualified to judge, this Irish step-cut glass is the finest that any country has produced. Attempts are made to imitate it today, but it is said that modern reproductions have to be double as thick to stand a similar depth of cutting, and even then the result is flat and lustreless, while

the original is almost as brilliant as polished silver.

The example in Fig. 6 is of interest because, apart from being a very pleasing example as to form and cutting, it bears on its base the mark of the Cork Glass Company. Marked pieces, such as this, are rare; and it is scarcely necessary to point out that a mark by itself is no proof of the genuineness of any particular piece. It is a fairly simple matter to imitate an old mark—what is difficult to reproduce is the peculiar quality and softness of an original. Nor is the difference easy to explain in words, or possible to illustrate. I have just been looking at two pairs of decanters—one original, the other an imitation. In the modern example, the metal is whitish and the cutting weak—but the differences are very small, and there is no doubt at all that these two wrong 'uns would deceive any but an expert eye if

they were examined casually and not next to genuine pieces. This is why mere book knowledge of the history of glass-making is of little avail without continual handling of actual specimens.

To return to these Irish examples, it is mostly decanters that are marked—sometimes, but rarely, fingerbowls and jugs. As for the difference between English and Irish glass, I cannot do better than quote Mr. Westropp, of the Dublin Museum. He writes: "It is a bold man who says what is Irish and what is English, and no one can say with certainty what is Waterford or Cork, or Dublin or Belfast." But the story of Irish glass-making is a subject that requires an article to itself, and must be postponed to a future occasion.



FIG. 5. PERHAPS "THE FINEST CUT GLASS THAT ANY COUNTRY HAS PRODUCED": ONE OF A REMARKABLE PAIR OF IRISH STEP-CUT DECANTERS OF ABOUT 1820.
All Photographs by Courtesy of Mr. Martin Baxter.



FIG. 4. A SO-CALLED SHIP'S DECANTER: A VESSEL THAT HAS A LOW CENTRE OF GRAVITY AND A MUSHROOM-SHAPED STOPPER.

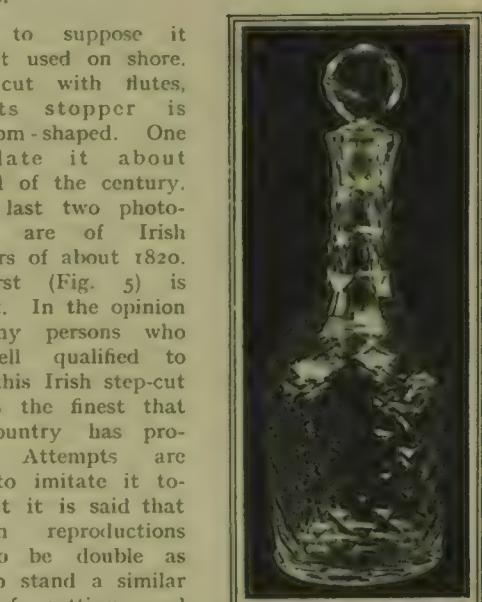


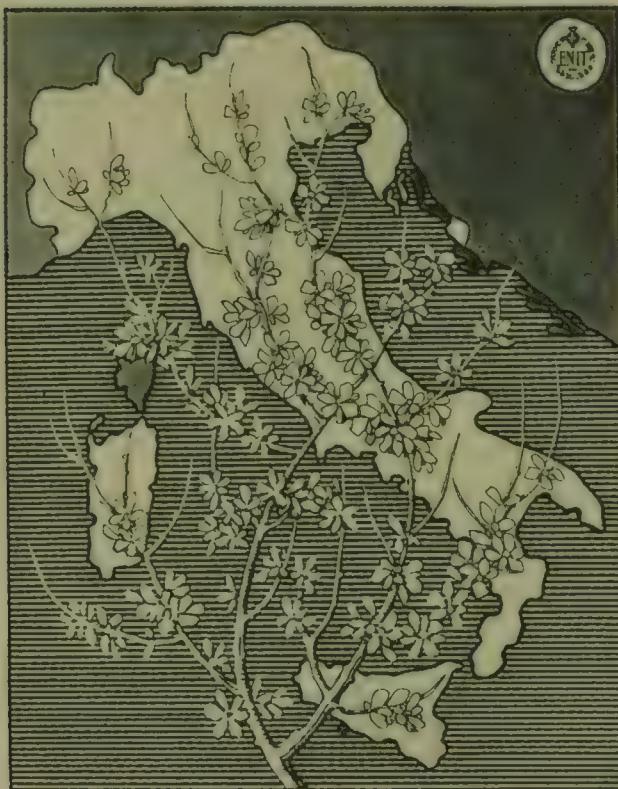
FIG. 2. ONE OF AN ELEGANT PAIR OF CHISEL-CUT DECANTERS: AN EXAMPLE WHICH DATES FROM ABOUT 1760.



FIG. 6. AN IRISH DECANTER OF UNUSUAL INTEREST: A RARE EXAMPLE IN THAT IT BEARS ON ITS BASE THE MOULDLED MARK OF THE CORK GLASS COMPANY.

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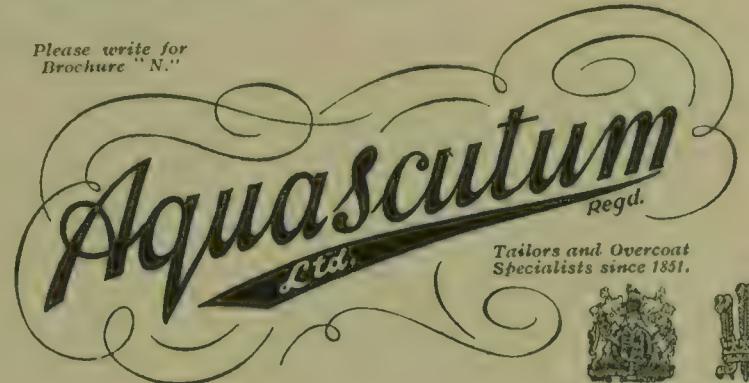
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THE PAGEANT OF GEMS:
NOTABLE SOCIETY WOMEN
AT THE "JEWELS OF THE
EMPIRE" BALL.



"DIAMONDS": LADY DIANA DUFF-COOPER.
(Jewels by Cartier.)



"OPALS": MISS DIANE CHAMBERLAIN.
(Jewels by Wilson and Gill.)



"JADE": THE HON. MRS. HENRY MOND.
(Jewels by Cartier.)



"EMERALDS": MRS. WILFRID ASHLEY.
(Jewels by Cartier.)



"TOPAZE": THE COUNTESS OF DARNLEY.
(Jewels by Cartier.)



"DIAMONDS": MISS NANCY BEATON.
(Jewels by James Ogden.)



"PEARLS AND DIAMONDS": LADY (NEVILLE) PEARSON.
(Jewels by Goldsmiths and Silversmiths.)



"DIAMONDS": MRS. FRANCIS FRANCIS.
Mrs. Francis Francis—here seen wearing pearls—was one of the
Diamond Group and wore diamond jewellery by Garrard.



"JADE": MRS. A. G. McCORQUODALE.
(Dress by Debenham and Freebody.)

THE ballroom of the Park Lane Hotel was transformed into a glittering Aladdin's Cave on the occasion of the recent Jewels of the Empire Ball. Lady Louis Mountbatten, the president of the Ball, Mrs. Wilfrid Ashley, the chairman, and many beautiful notabilities of every facet of society and the stage took part in the Pageant, each one representing a jewel. Lady Diana Cooper is justly famous for her perfect English type of beauty. Miss Diane Chamberlain, the daughter of Sir Austen and Lady Chamberlain, is one of the few unmarried girls, recently a débutante, who is invited to diplomatic banquets and balls of an official character. The Hon. Mrs. Henry Mond

(Continued opposite)

the daughter-in-law of Lord Melchett, is extremely artistic, and has a genuine *flair* for interior decoration. Mrs. McCrorquodale is the well-known novelist "Barbara Cartland"; and Lady Pearson is famous on the stage as Miss Gladys Cooper. Mrs. Wilfrid Ashley is one of the most celebrated hostesses of the day. The gems worn in the Pageant were magnificent examples of the high craftsmanship of modern jewellers, and the beautiful parures worn were lent for the occasion by famous London dealers. The Ball, which was most successful, was in aid of the Enham Village Centre for Disabled ex-Service men, and the charities of the goldsmith, silversmith, and jewellery trades.



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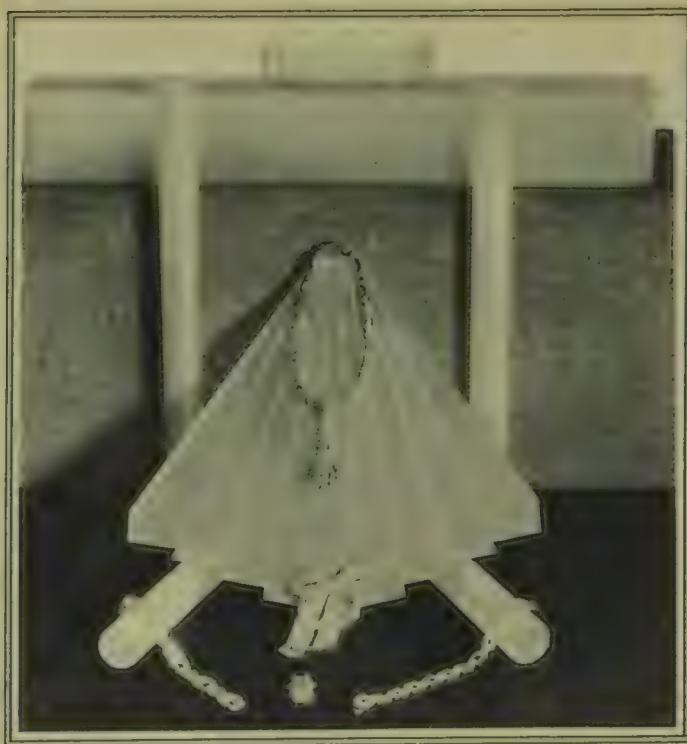


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SHOWN IN THE "DIAMONDS" GROUP AT THE RECENT "JEWELS OF THE EMPIRE" BALL: BEAUTIFUL WORKMANSHIP EXHIBITED BY GARRARDS, CROWN JEWELLERS, 24, ALBEMARLE STREET, W.

THE "Jewels of the Empire Ball," held this week at the Park Lane Hotel, revealed not only the amazing range of gems found within the British Empire, but proved again the undying fascination which jewels exercise over the human mind. In olden times, this fascination was due as much to the supposed mystic and medicinal virtue of gems as to their decorative qualities. Beauty is appreciated even in these practical days, but superstition has largely been superseded by respect for intrinsic value. Banished Kings, who might have been faced with financial hardships, have lived their lives in comfort on the proceeds of their jewels. When a solitary black pearl will fetch, as it recently did, £3500, a fortune can be carried away without much inconvenience.

The East is still a vast treasure-house, and the world would lose much colour and romance if all the magnificent "Arabian Nights" collection were dispersed. A story is told of a former Shah of Persia who overawed a party of rebel warriors by the brilliance of his diamonds. Summoning them to meet him, he instructed his officers to draw them up in a line in front of his tent with their backs to the sun. He covered himself with all his diamonds and then appeared suddenly in the sombre doorway of his tent: the blaze of the sun on the gems so overpowered the recalcitrant ones that they fell on their faces before him. The crown jewels of Persia alone are valued at £34,000,000, not counting the priceless Darya-i-Noor, or "Sea of Light," which is the twin gem to the "Mountain of Light," or Koh-i-Noor, in our own regalia.

Famous Gems from India. The Koh-i-Noor itself, mined, as most of the early diamonds were, in India, has an enthralling history, beginning with Rama, who sat on the throne of Anga 3,000 years ago. The stone was acquired in 1650 by the Great Mogul, Shah Dehan, Emperor of Delhi, and the tale of its beauty was broadcast until it became famous in all the surrounding countries. A century later, Nadir Shah, King of Persia, on sacking Delhi, searched in vain for the stone. At last a lady of the harem betrayed the secret: "His Majesty Mahamed Shah always wore it concealed in his turban." The Shah of Persia invited the King of Delhi to dine, and instead of killing him, desired that his guest and he should exchange turbans. Mahamed could not refuse, and so the stone changed hands with the turban. Soon afterwards Nadir Shah was murdered, and the gem had a succession of owners until, on the conquest of the Punjab, it came into the possession of Britain. During its

AN IMPERIAL CONFERENCE OF GEMS. "BRILLIANT" DELEGATES FROM ALL OVER THE EMPIRE.

career, the "Mountain of Light" has been re-cut several times, once in 1640, when its owner employed a Venetian, who did the work so badly that he was fined £1000 instead of being paid. The "Mountain of Light," which Queen Mary now wears in her crown, owes the name to its curious shape, reminiscent of a snow-clad mountain with coloured lights of blue, green, and crimson playing round the summit.

South African Diamonds.

So much for ancient Indian gems. South Africa contributes the majority of modern diamonds, and of these the Cullinan, the immense stone found near Pretoria about thirty years ago, is the most outstanding. It was far too big to use in one piece, and an amusing story is told in connection with its division—an extra-

ordinarily delicate process in those days, when, instead of being sawn as they are now, large stones were split by a lapidary. The man entrusted with the task of dividing the Cullinan felt the responsibility so acutely that, having given the diamond the necessary sharp tap with his chisel, he fell back in a faint, without waiting to discover that he had succeeded! The stone was cut into nine large pieces and a number of smaller ones. The largest is set in the King's Sceptre.

Pearls from Australia and Ceylon. Ceylon and Australia are the pearl-yielding members of the Empire. Two ropes

of superb black pearls seen at the Jewels of the Empire Ball, took years to collect, and are almost priceless. Although called black, these pearls are either dark steel-grey shot with the vivid reds, blues, and greens that appear on tarnished copper, or they gleam with a bronze, golden-brown, or brownish-pink light. Rose pearls, creamy-white pearls with a pink lustre, are the most sought after among experts.



BLACK AND WHITE OPALS, WORN BY MISS DIANE CHAMBERLAIN AT THE "JEWELS OF THE EMPIRE" BALL: THE BLACK OPALS ARE EXTREMELY RARE, AND ARE PERFECTLY MATCHED IN THIS NECKLACE AND IN THE ACCOMPANYING SET OF EAR-RINGS, BROOCH, AND RING TO MATCH, WHICH WERE ALSO WORN. THEY WERE EXHIBITED BY WILSON AND GILL, OF REGENT STREET.

The demand for every type of fine pearl has increased, while the production, on the whole, remains stationary, and this has naturally resulted in rising prices.

Rubies, Sapphires, and Jade.

Hidden away in the highlands of Upper Burma, far from the haunts of tourists, lie the Mogok Mines, where the world's best rubies are mined. Until forty-five years ago, when Burma became part of the British Empire, the ruby-mines were a monopoly of the Kings of Mandalay, who

claimed all stones above a certain size. For a number of years rubies were out of fashion, but during the last twelve months they have suddenly sprung into favour again, and are now so much sought after that jewellers find it difficult to meet the demand. The majority of rubies, even those of fine quality, have curious internal markings which resemble faint streaks of light, and are technically known as "silk."

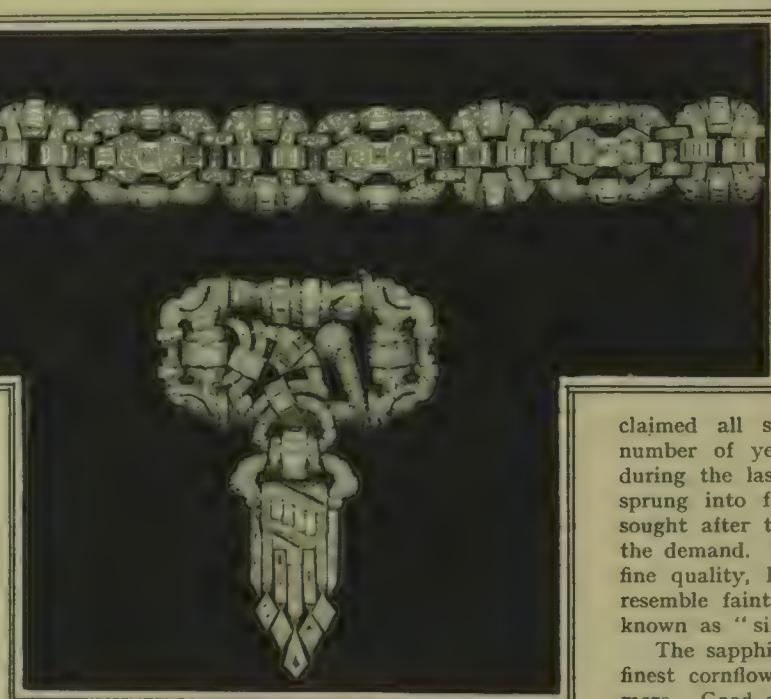
The sapphire is essentially an Empire stone, the finest cornflower-blue variety being mined in Cashmere. Good stones also come from Mogok Mine in Burma, and from Ceylon. Pink, yellow, purple, and even green sapphires are occasionally found, the yellow variety sometimes being known, erroneously, as "King Topaz." Only last year, an enormous sapphire, weighing 1000 carats, was discovered near

Mogok, an even larger gem than the one exhibited at the Wembley Exhibition. This weighed 916 carats, and was carved in the shape of a cluster of flowers.

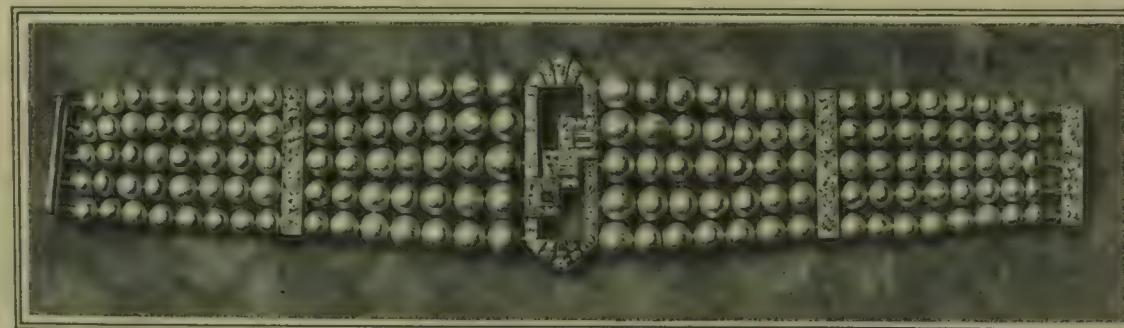
The Fashionable Emerald.

Although it is chiefly mined in Colombia and the Ural Mountains, the velvety emerald, by appearing in New South Wales, manages to be an Empire gem. Legends about the emerald abound,

[Continued overleaf.]



A MAGNIFICENT DIAMOND BRACELET, OF WHICH A SECTION CAN BE TRANSFORMED INTO A BROOCH: EXHIBITED AT THE "JEWELS OF THE EMPIRE" BALL BY JAMES OGDEN, OF DUKE STREET, ST JAMES'S.



A PEARL AND DIAMOND BRACELET WORTH THREE THOUSAND POUNDS: FROM THE WONDERFUL COLLECTION OF PEARLS SHOWN AT THE "JEWELS OF THE EMPIRE" BALL BY THE GOLDSMITHS AND SILVERSMITHS COMPANY, 112, REGENT STREET, WHO SPECIALISE IN PEARLS OF FLAWLESS TEXTURE AND COLOURING.



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AN ATTRACTIVE DANCE
FROCK, a copy of a Paris
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[Continued.]

and the ancients seem to have valued it extravagantly, while the Egyptian mines were worked to provide adornment for the lovely Cleopatra. Nero is said to have gazed at the gladiatorial combats through an emerald eyeglass, and Napoleon gave his Josephine an emerald which she wore over her heart until she died. To-day, emeralds are extremely rare, and a stone the size of half a crown was sold recently for £12,000. One of their most pleasing qualities, from the fashion point of view, is that emeralds keep their colour by artificial light.

Modern Jewellery. A great number of the gems worn to-day were known to the ancients, and so was practically every type

of ornament. Yet there is an immense difference between their jewels and ours. The difference seems not so much in the workmanship, which in many cases was superb, as in the actual cutting of the gems. Whereas the craftsmen of earlier days were handicapped by crude implements which prevented them from uncovering the beauty that can only be revealed by expert cutting, the jeweller of to-day can design almost any pattern he chooses, knowing that endless types of gems are at his disposal—triangles, crescents, trap-cut, baton, and innumerable other shapes. It is this freedom in cutting which has lent such vitality and interest to modern jewellery.

"THE CASE FOR THE SEA-SERPENT."

(Continued from Page 964.)

in their accounts of what the serpent was like; it would be more surprising if they agreed. Commander Gould, who bases his case for the existence of the sea-serpent on the number and reliability of the eye-witnesses, does not prejudice the case by trying to explain away discrepancies in the testimony of individuals. The important point is that there should be a fair measure of unanimity in the accounts given of each separate phenomenon; and this there is. Commander Gould's theory (that more than one species of sea-serpent exists) relieves him from the necessity of trying to make tally all the accounts of all the sea-serpents sighted throughout two centuries.

He concentrates his attention on the half-dozen best-attested appearances of the sea-serpent: that is to say, the phenomenon observed in the harbour of Gloucester, New England, in 1817; the creature

seen by H.M.S. *Daedalus* in 1848; "the seal-shaped head of immense size, large flappers and part of huge body" noticed by Commander Pearson, of the Royal Yacht *Osborne*, off the coast of Sicily in 1877; the Moha Moha, a "monstrous turtle-fish," a native of Queensland, Australia, which allowed Miss Lovell to stand for half an hour within five feet of it while she made a sketch; the creature, also turtle-like, which had a frill or fin six feet in length, and a head and neck about the thickness of a slight man's body, projecting seven or eight feet from the water, seen by Mr. Meade Waldo on board Lord Crawford's yacht, the *Valhalla*, in 1906; and lastly, the serpent that appeared to H.M.S. *Hilary* in 1917 just before she was sunk by a German submarine. This had a black head like a cow, "with a strip of whitish flesh, very like a cow has, between its nostrils," and "a dorsal fin, very thin and apparently flabby, as the upper part turned over sometimes like the top of a terrier's ear when cocked." Sea-serpent or not, this creature was certainly no optical delusion; for, after the crew had gazed their fill at it, they gave it "five rounds rapid," the second of which "was a clean hit, and produced at once a furious commotion, which reminded me more than anything else of a bather lying on his back and kicking out with all his force to splash the water, only, of course, the commotion on this occasion was on a vastly greater scale."

Making a synthesis from the characteristics of these and other "sea-serpents," Commander Gould says: "There emerges a more or less consistent picture of a creature some sixty to ninety feet long. It has a long and slender neck, sometimes lifted out of water to a considerable height and terminating in a snake-like head. The body, which is probably much larger in girth than the neck, is propelled by four submerged flippers or paddles, and tapers off to a slender tail. Neck and tail are exceedingly flexible, and the skin of the body, normally smooth in appearance, can be contracted into a series of large wrinkles or humps. The colouring is, in general, dark brown above and white below."

Sceptics have asked "What becomes of the body?" Commander Gould argues, to my mind most convincingly, that "the chances against such remains being washed ashore are so great that it would be unreasonable, now or hereafter, to expect such an event." In a chapter entitled "Theories v. Facts"

he carries the war into the sceptics' camp. He disposes of the theory that the sea-serpent is a fiction of the imagination due to deliberate deception or collective hallucination; he proves that neither whales, giant squids, nor the score of other creatures suggested by the incredulous to explain away the sea-serpent, can account for the phenomenon to which so many eye-witnesses have testified. He thinks "that of all the theories . . . a modified *Plesiosaurus* covers the facts (or the great majority of them) better than any other"; but his conclusion is that "the evidence . . . goes all the way to demonstrate the real existence of more than one type of creature not yet scientifically described."

And (as I said) so persuasively has he put his case that I think most readers will agree with him.

L. P. H.

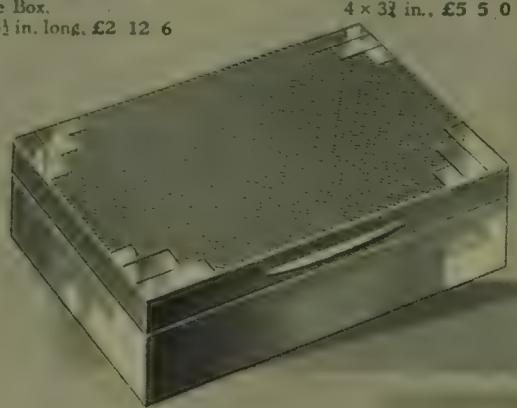
Christmas time is not the moment for serious study, and our sister paper, *The Sketch*, realising this to the full, published a Christmas Number inspired by the merriest ideas on Nov. 28. The presentation plate in full colours, "The Eternal Question," reproduced from the Royal Academy picture, "Fantasy," by James Durden, R.O.I., is itself a charming and piquant production; while the reading matter and many coloured pages include beautiful pictures and thrilling yarns. "The Silhouette," by Barbara Bingley, is a charming story of the good old days of leisure and gallantry, with characteristically delicate illustrations by E. H. Shepard in full colours. The series of "period" sketches by Anna K. Zinkeisen entitled "Plus ça Change—" with verses by ffylp, will amuse everyone. Arthur Watts, G. L. Stampa, Kippa, Fougasse, and Félix de Gray are among the well-known artists who have contributed pictures, and the fiction is both striking and original. "The Party," by Denis Mackail—fittingly illustrated by that well-known social satirist, Wallis Mills—is the humorous tale of a "Bright Young Gate-Crasher"; H. M. F. Prescott, author of "The Unhurrying Chase," contributes a short story of irony and pathos, "The Vineyard." Other stories are by A. Mure Mackenzie, A. K. MacDonald, and Barbara Todd; while the number contains, in addition, many pages of pictures, poems, and print, including four full pages in colour on gold backgrounds of unusual charm, all put together and offered for two shillings.



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UNION- CASTLE LINE

THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

MUCH good-natured banter has been thrown at the members of the Urban District Council of Kenilworth lately because they decided to grant permission for a new petrol-filling station, provided the pumps are screened in a sightly manner, so as not to be visible from the highway. How are passing motorists to discover these "invisible petrol-pumps," as the humourists style them? Yet the brotherhood of the road will welcome the decision of all Local Councils who seek to keep our roads as picturesque as possible, especially on highways so inviting as in Warwickshire, and Kenilworth in particular. Long rows of giant telegraph and telephone poles have not helped to beautify our trunk routes. Therefore, if to these are added further avenues of petrol-pumps, what is to become of the amenities of the countryside?

We are to have a new petrol nationally distributed in Great Britain, according to the chairman of Trinidad Leaseholds, Ltd. In addressing the shareholders of this concern, the chairman, Mr. F. R. Phillips, said, as mentioned in the directors' report on the petroleum distribution side of the business, that the company now have ample supplies of their own spirit available over here (in England), and have made arrangements for its distribution under the trade name of "Regent" petrol. It is being refined in Trinidad from the oil produced there. Now it is obtainable in two grades, Regent Super, costing 1s. 2½d. per gallon, and Regent Commercial, at 1s. 1d. per gallon. The Regent pumps are carrying illuminated globes, square in shape, with red, white, and blue bands to distinguish them from other pumps supplying rival brands. This is British petrol, anyhow, as it comes from truly Empire wells. It is understood that the Texas Oil Company, who market Texaco motor oil, are now completing their plans to distribute petrol on a national basis. They already market their spirit in Ireland. What a row of pumps motorists will find to pick and choose their favourite spirit from if many more companies seek to furnish our scenery with filling stations, with pumps complete, of all known brands on the United Kingdom market!

Ethyl Fuel Demonstration. Now that Ethyl petrol can be bought at 1d. per gallon less than straight spirit was a month or two ago, many motorists are using this fortified

fuel to add "vim" to their engines, though it costs 1d. per gallon more than ordinary petrol. I happened to call recently at the Hammersmith Broadway dépôt of the Anglo-American Oil Company, Ltd., at 101, Hammersmith Road. Here is an excellent demonstration room in which is an engine that permits the observer to measure the power output and revolutions of the fly-wheel on both Ethyl and on regular petrol. No doubt many of my readers have seen similar engines working in the Pratts Ethyl petrol demonstration motor-cars touring the British Isles, as they are visiting all our towns. The "dickey" hood lifts up, and behold! there is another engine in the rear of the car with its gauges showing the watts-power developed and revolutions per minute on the sample of petrol you choose to submit for test, and then the readings when Ethyl appears, and the "knocking" developed by the plain spirit is banished.

One Car per Dealer.

In America the retail agent of motor transport vehicles sells one make only. Here our motor dealers usually retail several different motor manufacturers' productions. It was, therefore, a refreshing change to visit Messrs. Coppen Allen Auto Distributors, Ltd., new show-rooms, at 205, Great Portland Street, London, W., and find it was a 100 per cent. Rover car dépôt. The show-rooms are probably the largest in central London to be devoted to the display of one make of car. There were about seventy Rover cars, with every variety of style of coachwork, to be seen there on the day of my visit, and I do think this "one-car show" is an excellent arrangement, as one sees the particular form, and often the colour, that one wishes to have, instead of looking at a saloon when wanting a touring car or a coupé, which so often happens when one showroom has to accommodate half-a-dozen makes.

As Coppen Allen Auto Distributors are the appointed agents for Rover cars for London, Middlesex, Hertfordshire, a large part of Surrey and Essex, and a portion of North Kent, they serve a very large area through their sub-dealers. Therefore, if the local Rover agent has not the particular type of car in his own show-rooms, he can bring his customer up to Great Portland Street and show him what he requires. The new 1931 Rovers, by the way, have an excellent turn of speed, and are good hill-climbers and top-gear performers. At present prices they offer an attractive choice from the range

of the four models available—the improved four-cylinder 10-25-h.p., the Two-Litre, the Light-Twenty, and the Meteor six-cylinder cars.

Commer Cars for China.

Ten "Invader" chassis have been ordered from Commer Cars, Ltd., the commercial vehicle partner in the Humber Combine, by a firm in Hong Kong. These chassis are to have omnibus bodies fitted to them carrying twenty or twenty-two persons, and will be put in service on an omnibus route between Mong Kok (Kowloon) and Un Long (New Territories). In the ordinary way I should not have bothered to chronicle such a simple affair, but this order is a repeat one, which indicates that the previous Commers have given satisfaction. One is almost tired of hearing the artful propaganda that British chassis are no good out of England—which is simply tommy rot! Here is evidence that they can stand up in China, anyway, as nobody is going to give a repeat order for goods which are unsuitable for the work they are asked to perform and earn their keep while making an income for the owners. Equally, perhaps, I had better state that buyers of Humber and Hillman cars can have either right-hand or left-hand steering without extra cost, as each style is available. Places where the rule of the road is "drive on the right" can therefore be provided with the left-hand position for the steering column if so desired.

Novelty is welcome at any time, but particularly so at Christmas. This year Messrs. Raphael Tuck have many original ideas to offer in the way of Christmas and New Year Cards—such series as the "Art Tapestry"—giving the effect of real tapestry; "Pastel Gems"—indistinguishable from the soft colourful originals; "Modern Studio"—bold effects of colour most cleverly blended; "In Full Sail"—breezy portrayals of fully-rigged sailing-ships—being some of the attractions. They have also added to their series of Gramophone Christmas Cards, which can be sent through the post without damage, are non-inflammable, and will play many times. As usual, Messrs. Tuck have designed the Royal Family's Christmas Cards. There is also a wide range in attractive calendars produced by this firm. A selection of their numerous picture-books for children has been handed to our reviewer for notice in an article dealing with such publications.

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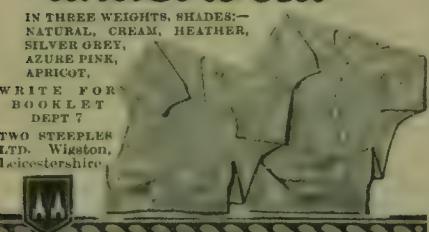
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Flush Out "Acid Stomach" and
Intestinal Accumulations.

Most of us suffer in some degree or other from acidity. Due to our sedentary habits, unnatural eating, excessive smoking and other abuses of health, too much acid forms in the stomach and the system. The excess acid causes acid-indigestion with gassy fullness, sourness, and burning. It sets up putrefaction of the waste matter in the bowels, which in turn breeds poisons that are absorbed by the system and makes us dull, lazy, and headache.

One of the best things you can do to reduce acidity and combat auto-intoxication is to drink a glass of hot water with the juice of half a lemon every morning before breakfast. This is a splendid way to clean out the stomach and intestines, and make the whole digestive tract sweet and clean. You can make the hot

water and lemon doubly effective by adding a tablespoonful of Kutnow's Saline Powder. This is a fine old natural alkaline-saline aperient that has been used for years to counteract acidity and the putrefactive processes in the gastro-intestinal canal. It makes a delightful effervescent drink that anyone will relish.

All chemists will supply you with Kutnow's Powder. Get about four ounces to start with and use it every morning for six or seven days. See the change it brings in your condition. You'll take a new interest in life. You'll be conscious of a new strength and energy and you'll be more eager for work and play. You'll sleep better at night. The whole world will look different to you because you'll be internally clean. If nothing else than for a test, get four ounces of Kutnow's Powder to-day at your chemist and begin taking it to-morrow morning.

Why go Grey?

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Hindest's Hair Tint restores grey or faded hair to its original colour forthwith—brown, dark-brown, light-brown or black. It is permanent and washable, has no grease, and does not burn the hair. It is used by over a million people. Medical certificate accompanies each bottle. Chemists, Hairdressers & Stores, 2/6 or direct: HINDES, LTD., 60, Parker Street, Kingsway, London.

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MARINE CARAVANNING.—CIVIL.

By COMMANDER G. C. E. HAMPDEN, R.N.

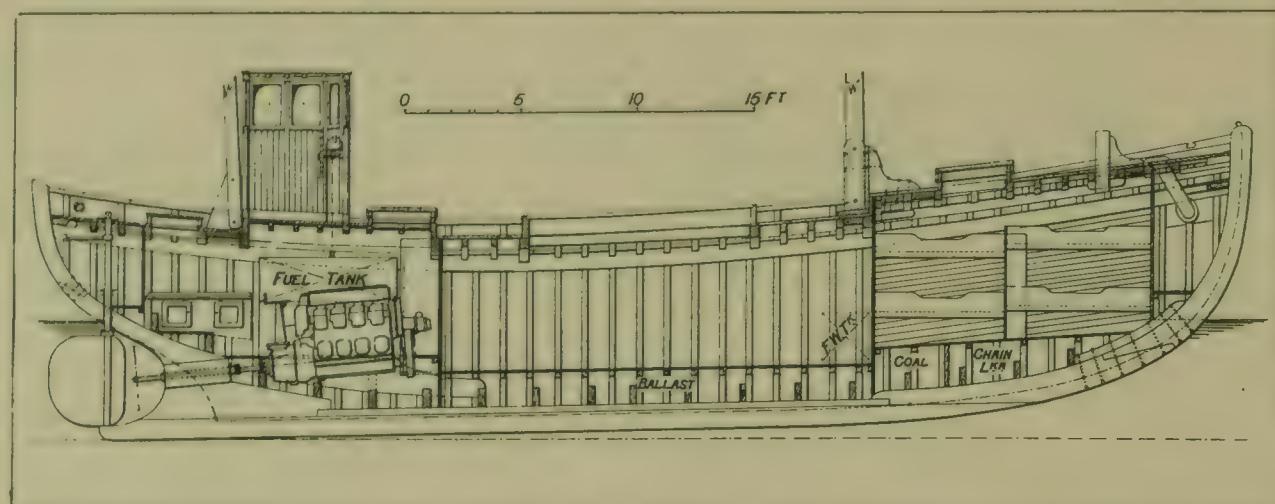
ON June 14 and 21 I wrote some articles on the various growths that collect on the bottoms of vessels, and I asked for any further information on the subject from those who may have studied the matter. I have received a most interesting description from the Mediterranean of an experiment which, though the results were negative, may be of use to others in connection with the solution of the problem. My correspondent has apparently been working for ten years with the object of finding something that will preserve the bottoms of ships in a clean state for at least three years in any part of the world. He points out that the various producers of under-water paints are not yet in agreement as to the best lines to follow for restricting and preventing the foulness on the bottoms of vessels. Some assert that the function of anti-fouling paints and compositions is to develop a gas with an insufferable atmosphere, and thus prevent all organisms from approaching it. Gas, however, will in time dissipate. Others affirm that the composition employed should be poisonous to the various growths. My reader makes no attempt at judging the merits of either school of thought, but writes as follows—

I affirm that the first enemy to be destroyed is the deposit of lime, in the wake of which one may find the development of vegetable as well as animal organisms. In this connection, various experiments have been made by me, as well as by many of my more famous contemporaries. But this has been the result: I have succeeded

in preventing absolutely any formation of lime, but after scarcely two or three months the ships whose bottoms have been painted with the composition I used have had to go into dry dock because they lost as much as 2 knots in speed. Moreover, their bottoms were perfectly clean, no lime, no weed, no incrustation, no coral growths or shell-fish. What had happened? The whole surface of the bottoms felt rough to the touch, and it seems that there had been some chemical action between the composition and the sea-water by which a greater friction developed than when the bottom was dirty and covered

I find it difficult to believe that lime is necessary to preserve a smooth surface, but would welcome the opinions of anyone with greater knowledge, for a solution of the problem would not only make the fortune of whoever solved it, but he would also become a public benefactor by reducing the running costs of vessels generally.

Messrs. Gleniffer Motors, Ltd., who make engines both of the paraffin and high-speed Diesel kinds, have sent me a most interesting comparison between the two types. The running costs (as regards fuel) of two large fishing-vessels (for one week) fitted with 80-h.p. high-speed Gleniffer Diesel engines are compared with those of three smaller fishing-craft having 30-h.p. Gleniffer paraffin engines. In the former case the 80-h.p. engines used 160 gallons of Diesel oil at 5½d. per gallon, amounting to £3 16s. 8d.; whilst under identical conditions the smaller boats with 30-h.p. paraffin engines burnt 300 gallons of paraffin at 9d. per



A USEFUL TYPE OF BOAT FOR A YACHT.

This fishing-vessel, 55 ft. long, has been built by W. Reekie, of St. Monance, for use on the West Coast of Scotland, and is engined with a Gleniffer high-speed Diesel unit that gives her a speed of nine knots. If finished off as a yacht, such a craft should make a good-looking and seaworthy yacht with roomy accommodation.

with crustations. The experiment was carried out on many occasions and on different types of ships, but the result was the same in each case. Must one gather from this that after a certain time lime is necessary to enable the under-water surface of the ship to slide through the water easily?

I am afraid that I am not competent to answer this question, but I quote the above results in the hope that others with more knowledge on the subject may benefit, and the owners of vessels also, perhaps. I assume it would be too much to ask for the ingredients of the composition used, or the results of its analysis after it has been submerged for three months.

gallon, amounting to £11 17s. 6d., the lubricating oil expended in both cases being approximately the same. Comparisons of this sort, where both types of engine are made by the same firm, are of real use to private owners, for inter-firm competition does not arise. It is true that the initial cost of Diesel engines is considerably more than that of paraffin units, and that no figures are given that will show the cost of spare parts, etc., but the difference between the two fuel bills is so great as to make any doubts on that score absurd, as the annual saving in fuel is approximately £42.

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I. POLAND. COM
MEMORATING THE
CENTENARY OF THE
POLISH INSURREC-
TION, 1830-31.

This week my little crop of new issues tells of many things. There has, indeed, been revolution in Peru, for the latest arrivals from that country are stamps from which the portrait of the ex-President A. B. Leguia has been carefully blotted out by an overprint of the Peruvian arms.

Just one hundred years ago, the Poles, seething with discontent under Romanoff rule, broke out in rebellion. They declared the Romanoffs had forfeited the crown of Poland, and set up Prince Adam Czartorysky as President of a new government. The Poles put an army of 90,000 in the field, but

Russia sent 120,000 to meet them. The Polish warriors made history at the Battle of Grodno, and it is this battle that is recalled by the curious set of stamps just issued to commemorate the Polish insurrection of 1830-31. The date inscribed upon the stamps is November 29, 1830. The design is in the modern art style, showing two very wooden-looking soldiers advancing with fixed bayonets, and between them struts the Polish eagle. There are four values, 5, 15, 25, and 30 groszy.

The Roumanian stamp-printing works at Bucharest have lost no time in getting out a full new series of stamps for King Carol to replace those picturing the young Michael. The first King Carol had been dead about five years before the King Ferdinand stamps were ready. The new stamps have been produced by photogravure, and present a variety of portraits of Carol II. In addition to fourteen denominations for ordinary postage, there is a set of four for use on air mail; the latter bear a profile portrait of the King in military uniform set against a background in which an aeroplane is seen in flight over mountains.

Recent news concerning the ex-King Hussein of the Hejaz recalls the introduction during his reign of the first stamps of that country, oblong labels with designs of intriguing tracery, drawn from inscriptions and devices on mosques and historic copies of the Koran. Hussein was never pictured on his stamps, but his son, King Feisal, appears on Irak stamps. Since Hussein introduced the stamps of Hejaz, other Arabian states have followed, the latest being the Imamate of Yemen, which became a signatory to the convention of the Universal Postal Union this year. The stamps are oblong, but with the short dimension horizontal. There are two designs; the one illustrated is used for the 1 bogach, 2 and 4 bogaches; the higher values are of larger size, and bear a crescent device; they are 6 and 10 bogaches, and 1 imadi. An imadi of 40 bogaches is approximately worth 2s. id.

The stamps of the Irish Free State, although they are all of recent date (the first Irish stamps appeared in 1922), have been enjoying a great vogue in Britain and in the United States. The new 2d. stamp coming on letters from Ireland just now must have aroused a good deal of curiosity among non-collectors here. Collectors, of course, were expecting it, for this is the much-heralded stamp to celebrate the completion of the Shannon hydro-electric scheme, and the strange-looking picture shows the Power Station and Barrage at Ardnacrusha. Its colour is a deep greyish-purple.

I have just returned from the first Exposition Internationale de la Poste Aérienne at the Pavillon de Marsan (Palais du Louvre), in Paris. It was visited by the President of the Republic, who was fascinated with the stamps and "flown" letters which tell of the progress of communication by air. There was a post-office in the exhibition at which a limited edition of an air-mail stamp was available. It was of the same value and denomination as the 1 fr. 50c. lake air stamp of France, showing a mail plane over Marseilles, but it is printed in blue.



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To CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, I.L.N., Inveresk House, 346, Strand, W.C.2.

SOLUTION OF GAME PROBLEM NO. LII.

[r5kt; pp2p2; 4S3; stpP1Q2; 8; 6P1; P39PKP; brB4R; White to move and win quickly.]

Nimzowitch was White, and here played BQ2. A bystander, with that optical acuteness proverbially attributed to lookers-on, suggested the improvement 24. Rkt, when, if 24 — QxR, there follows 25. KtKt5, Bkt2; 26. QB7ch, Kt2; 28. Bkt2, with mate in four more moves. If Black plays 24 — QR3, then 25. KtB71, RKB1; 26. QxRch, KxR; 27. Kt x Q, P x Kt; 28. BR6ch, etc. It is not recorded that either Nimzowitch or his opponent, Ahues, presented the intervener with a gold watch.

RHYTHMICAL RICHTER.

The German master's play in this game has a steady flow and symmetry worthy of his great musical namesake, the immortal Hans. The beautifully timed crescendo up to the final climax is classical in its form and working-out, and the *Social Chess Quarterly* shows great discrimination in picking it as an example of a Rook's file attack for the attention of its student readers.

(French Defence.)

WHITE	BLACK
(K. Richter, Germany.)	(L. Abramavicius, Lithuania.)
1. P Q4	Kt KB3
2. Kt Q B3	P Q4
3. B Kt5	P K3
4. P K4	

Starting as a QP it has now turned into a French Defence.

4. P x P	
5. Kt x P	BK2
6. B x Kt	B x B
7. Kt Kt3	Kt Q2
8. B Q3	Castles

Black should have played PQB4 here. He allows White to clear the Q side for castling, and engineer a shock attack on the King's wing.

9. Q K2	PB4
10. Castles (Q)	P x P

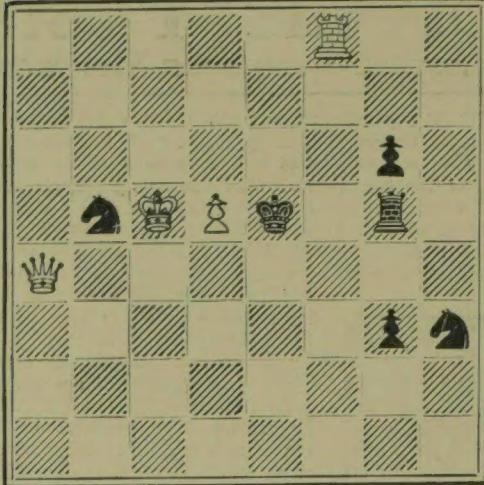
Black gains a Pawn and asks for a good bidding.

11. P Kt4	PKKt3
He tries to provide a snug defensive corner for the KB, but the hole at his B3 proves fatal.	
12. P Kt4	BK2
13. P R5	RK1
14. P x P	R P x P
15. P Kt5	PK4

First on the left and second on the right for Lithuania.

PROBLEM NO. 4081. BY RUDOLF L'HERMET (SCHÖNEBECK).

BLACK (6 pieces).



WHITE (4 pieces).

[In Forsyth Notation: 5R2; 8; 6P1; 1sP1K1R1; Q7; 6P; 8; 8.]

White to play and mate in two moves.

THE PLAYHOUSES.

"LITTLE TOMMY TUCKER," AT DALY'S.

A MUSICAL comedy with a Cinderella theme seldom fails, and "Little Tommy Tucker" is unlikely to be an exception to the rule. Thomasina Tucker, the daughter of an impoverished baronet, runs, with the aid of an elderly retainer, her father's house—though the lack of maids, it need hardly be said, does not prevent the entertaining of an attractive and well-dressed chorus of guests. Having fallen in love with the voice of a B.B.C. announcer, Thomasina is broken-hearted when he arrives on a visit, and reluctantly announces himself as the unwilling fiancé of her sister. So she hurries away to Biarritz, where a concert-party impresario promises to make her a cabaret star. In the short space of

three weeks she attains such fame that she is engaged to give a wireless recital. There is an amusing scene in the broadcasting studio, where, needless to say, she again meets the man she loves. The book, if not unduly original, tells a sufficiently strong and interesting story, and there are an unusual number of bright lines, while Mr. Desmond Carter's lyrics are more than mere jingles. Mr. Vivian Ellis's music is lively and melodious, though none of the songs may be particularly haunting. Mr. Ralph Reader scores yet another success as a dance-arranger, and, with the young ladies of the chorus, can claim a large share of the credit for an entertaining evening. Miss Ivy Tremand, though a trifle restrained on the first night, was charming as the heroine; and Mr. Gene Gerrard (who, it will be remembered, partnered her in their mutual first success, "Katja the Dancer") gave a most amusing performance. The minor parts were well played, particularly by Mr. Alfred Wellesley as the heavy father, and Mr. Melville Cooper as the hero's friend.

"THE MOUTHPIECE," AT WYNDHAM'S.

This is far from being one of Mr. Edgar Wallace's best plays. A mixture of society comedy with the rough and tumble of a crook-drama is not very effective. Even the offer of a marriage settlement of £2000 a year seems unlikely to induce the heroine to marry so tepid a lover as Mr. James Raglan makes Jimmie Casson; while it is improbable that he, fortune-hunter as he turns out to be, would treat her with such calculated insolence. Mr. Cronin-Wilson seemed curiously miscast as the hero who repents of his sins as legal adviser to a gang of crooks, turns over a new leaf, and marries the heroine himself. Mr. Cronin-Wilson is a fine, forceful actor, but very unlike in appearance the conventional stage hero one expects in this type of play. Miss Margaret Bannerman has little to do as the heroine save to look beautiful and suitably sophisticated, a task well within her powers. Miss Mabel Terry-Lewis scores as her spendthrift mother. Mr. James Turnbull is effective as the leader of the gang; while Mr. Emlyn Williams is amusing as a Viennese police-officer.

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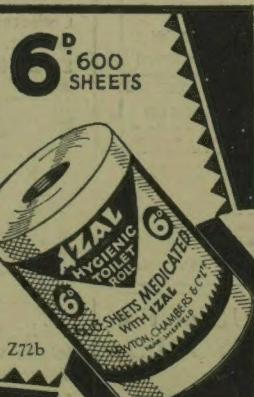
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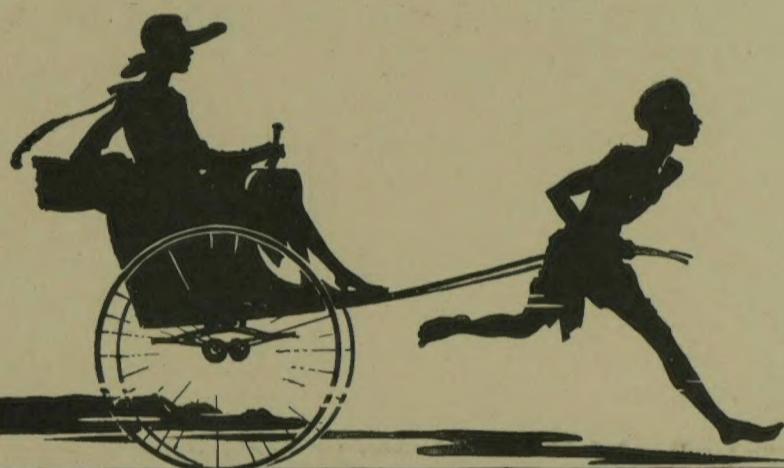
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